The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 14, 1917 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

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BROADWAY'S

NEW BIG FOUR

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"OH, HOW SHE COULD YACKI HACKI"
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145 W. 45th St. New York City

BROADWAY MUSIC CORPORATION

WILL VON TILZER, President

145 N. Clark St. Chicago, Ill.

The NEW YORK CLIPPER
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Founded by FRANK QUEEN, 1853

NEW YORK, MARCH 14, 1917

VOLUME LXV—No. 6
Price, Ten Cents

UNIONS MAKE DEMAND ON LOEW

WANT CREWS MEMBERS OF LOCALS

Following the convention of the International Alliance of Theatrical Stage Employees in Cleveland, where the adjustment of differences existing between the musicians, stage hands, electricians and motion picture operators, affiliated with organized labor, and theatre managers, was discussed, notice was served on the Loew theatres last week that they must man all of their houses with union men. The notice was served prior to the outbreak of the White Rats strike in the Loew theatres, and the heads of the various locals state that they have no intention of entering the White Rats fight with the Loew interests.

A meeting of the union heads and Loew officials was held in the Loew office yesterday afternoon. Considerable parleying took place during the conference, each side stating its position. At the conclusion all those who participated seemed to be quite satisfied, but would not discuss the matter.

It was learned, however, that the Loew people had agreed to grant the requests of the union men and enter into a contract with them for the manning of all their theatres with union crews and musicians under the condition that the unions do not take issue against the Loew people by joining the White Rats. It was declared that this proposition was acceptable to the union heads.

The differences that were thrashed out yesterday afternoon between the union men and the Loew people have existed for several years. The union men have insisted that all the Loew houses be manned by union employees. Mr. Schenck, who represented the Loew concern, always told the unions that there were a great many of the theatres on the Loew circuit of which they did not have control, as outside interests held the majority of the stock in these houses. He, however, told the union representatives that he would do everything possible to get the owners of these theatres to employ union help.

Conferences have been held almost monthly with Mr. Schenck for the past three years regarding this subject, but no conclusion was arrived at.

After all of the delegates had returned from the I. A. T. S. E. convention a meeting of the business agents of the various locals was held, at which it was decided to put the issue up to the Loew people for immediate action. Ed Porter, head of the Musicians' Union, notified the Loew people that if they did not agree by noon last Saturday to employ union men in all of their theatres or those affiliated with the circuit that the members of this union would give their two weeks notice to the management last Monday.

The stage hands, electricians and motion picture operators who are aligned with the musicians through a labor trades council were to abide by the decision in the matter of the musicians it was agreed.

As the White Rats strike situation came up Thursday, the Loew people were unable to arrange for a conference with the union men last week.

ARTISTS WON'T AID RATS

At an informal meeting of the International Artists' League last Saturday night, held for the purpose of deciding whether or not the League should lend its support to the White Rats in their present strike, it was decided that the organization would remain inactive in the matter. There was considerable discussion on the question before it was put to a vote and it seemed to be the consensus of opinion that as the Rats have never taken the Artists' League very seriously, there was no reason for giving the strikers support. The decision to remain neutral in the matter was carried by a large vote.

"DIAMOND JIM" PATRIOTIC

ATLANTIC CITY, N. J., March. 12.—"Diamond Jim" Brady has given Atlantic City something new to talk about since he appeared in an open-front wicker limousine wearing the most costly American flag ever made. It measures two inches one way and three the other. The base of the flag is platinum. The stars are diamonds set in a bed of sapphires. The white stripes are worked out in square cut diamonds, while the red stripes are made up of rubies.

JACKSON RETURNS TO LYRIC

Ben H. Jackson, who was managing the Lyric Theatre for William Fox during the showing of the film, "A Daughter of the Gods," and was recently sent to Boston for the premiere of that picture there, returned to the Lyric Theatre on Sunday and is directing "The Honor System" there.

PLIMMER IS "NEUTRAL"

A statement was current along Broadway Monday that Walter Plimmer would book only White Rats acts at the theatres he supplied with performers. This he denied, saying that he was neutral in the trouble and would book any turn that was acceptable to the managers of his houses.

BYRNE TO BOOK RATS

Byrne & Kirby, who book several small houses in New England, issued a statement Monday that in booking they would show preference to all White Rats performers in good standing and under no consideration book any acts which were on the "scab list" of the White Rats.

HEBREW TRADES HEAR RAT PLEA

After listening to an appeal by Harry Mountford, the United Hebrew Trades last Monday night appointed a committee of five members with full power to indorse and co-operate with the White Rats in their strike in the Loew houses.

A. L. WILBUR IS ILL

BOSTON, Mass., March 12.—A. L. Wilbur is seriously ill at his home here. He is associated with the Shuberts in the management of the Majestic and Wilbur Theatres here.

SHOW GIRLS IN RAIDED HOTEL

BALTIMORE, Md., March 12.—The Savoy Hotel, a stopping place for chorus girls in the burlesque shows, was raided early yesterday morning by the police. A dozen men and women were arrested.

TENLEY ON FOLLIES CIRCUIT

"Seeing New York" will be the title of the Elmer Tenley production on the Rush Circuit of Follies. Mr. Tenley will also stage the production on Rush's new theatre in New York this summer.

WHITE RATS STRIKE IN POLI CIRCUIT HOUSES

Acts Walk Out in Waterbury, Bridgeport and Hartford, but Other Houses Are Not Affected, Though All Performers Are Approached

NEW HAVEN, March 12.—The White Rats organization attempted to pull a strike tonight on the entire Poli Circuit of vaudeville theatres in New England and Pennsylvania. The effort, however, only met with half-hearted success, some acts leaving the bill, but others refusing to do so.

At Poli's Bridgeport theatre, Jim Marco, one of the White Rats directors came on from New York to take charge of the situation. He approached many performers as they were entering the theatre and finally persuaded May Marwin to walk out. She notified the manager of her intentions and left for New York, with Marco.

Chas. Mack & Co., and Tillyou & Ward, were the performers to answer the call of the Rats in the Waterbury house.

Both of the Poli houses in Hartford lost two acts from their bills. Williams & Held and Collins & Lloyd left the bill at Poli's and Stackpole & Meyer and Johnson, Howard & Lizette left the bill at the Palace.

Efforts were made to get the performers to walk out in New Haven, Providence and Worcester, but none of them answered the call of the organizers and pickets.

S. Z. Poli was at his home here when word was conveyed to him of the attempt. He immediately got into touch with his other houses and learned the conditions that existed in those places. He then immediately got into touch with the United Booking office in New York, where his representative, J. H. Alonzo, immediately procured acts to replace the strikers. The turns that were secured are Julia Edwards, Lester & Reilly, "In Mexico," Gallando, The Nine Berber Arabs and Mabel McDonald. They arrived at their destinations tonight in time to appear at the last performance.

All of the performers worked the matinee shows here this afternoon without any indication of trouble. However, upon their return for the evening show some of the acts informed the stage managers of the various houses that they would not work as they were White Rats. Word was conveyed to the house managers and the strikers were immediately escorted from the theatres after procuring their belongings.

Efforts were made to picket the various houses tonight, but none of the business was interfered with.

ACTS REFUSE TO QUIT

SCRANTON, Pa., March 12.—Strikes called by organizers for the White Rats at the Poli vaudeville theatres in Scranton and Wilkes-Barre tonight, failed to get any of the acts off the stage in either house. The organizers said after the theatres had closed for the night that they expect to have two acts join the strike in Scranton tomorrow, but the managers of the Poli houses here and in Wilkes-Barre declared that all their acts have promised to fulfill their three-day bookings, which end Wednesday night.

The Catherine Crawford Fashion act, Poli headliner here, stuck to a woman and Miss Crawford and her girls refused to talk to the organizers. George Kingsbury, former minstrel man and until last week on the vaudeville circuit, is in charge of the situation here for the White Rats. He jumped his act in New Bedford, Mass., last week, he said, when the house there was struck.

Sylvester Poli has a stock company here in a theatre he owns, but the White Rat organizers have not asked the stock performers to join their strike.

Early tonight the organizers issued a statement that two Poli acts had walked out, but the actors did not live up to the statement.

Kingsbury has already solicited the aid of the local labor organizations for the strike and meetings are to be arranged in a day or two. He said he is also arranging to picket the theatres in the two cities.

THEATRE FOR STATEN ISLAND

A company capitalized at $100,000 has been formed to build and operate a big playhouse on Beach Street, Stapleton, Staten Island. It will have a seating capacity of 2,000 in the main building with a roof garden inclosed in glass. Messrs. Johnson & Moses, owners of other leading theatres on the Island, are back of the new venture.

FRIARS' HALLMAN MARRIED

William L. Wilson, head hallman at the Friars' Club, is wearing a face wreathed in smiles since his marriage last week to Garnette M. Thomas, of Pittsburgh.

WESTERN MANAGERS IN TOWN

Peter McCourt, of Denver, and Calvin Heilig, of the Heilig Theatre, Portland, Ore., are in town on business connected with their theatres.

LOEWS DO BETTER THIS TIME

The basket ball team of the Marcus Loew Booking Offices defeated the Rutgers Basketball Club by a score of 20 to 12 at the Loew Gymnasium last Wednesday night. The Loew team was comprised of Chas. Moscowitz, Moe Schenck, Abe Friedmann, Alec. Hanlon and Sol Turek. The playing of Hanlon and Turek was a feature of the game. After the contest a dance and entertainment was given at which two hundred guests were entertained.

BLANCHARD TRIAL SET

The trial of Charles Blanchard, vaudeville agent, accused of accepting more than the legal fee from an actor, has been set for April 25 in the Special Sessions Court. Harry Saks Hechheimer has been appointed Blanchard's attorney and is preparing a defence.

WHITE RATS EXTEND THEIR STRIKE IN LOEW HOUSES

Few Acts on Bills in Hazelton, Erie, Providence, Baltimore and New Rochelle Walk Out; Managers Quickly Fill Vacancies and Continue Shows

The attempt of the White Rats to tie up the vaudeville theatres of New York was further extended on the Loew Circuit Monday, when acts refused to work in Hazelton, and Erie, Pa., Providence, R. I., Baltimore, New Rochelle, and a number of the Loew houses in Brooklyn.

The first word received in New York was from Hazelton, when the manager of the Loew house there called up and stated that the elder Breen, of the Breen Family, was sick and asked to be excused from work. Joe Schenck spoke to Mr. Breen over the wire and persuaded him to let the three children of the act work. This he consented to do.

Shortly afterward, the manager of the theatre again called and stated that Bessie La Counte, Pisano & Bingham, The Newsboys Sextette and the Six Stylish Steppers refused to work. Schenck spoke to Miss La Counte on the phone but she refused to listen to his request, saying: "I am a White Rat and will not work."

Willy Zimmerman and the Stroud Trio were immediately sent there and appeared at the matinee in place of the strikers.

Martyn & Florence who were sent to Baltimore on Sunday night appeared at the theatre Monday and stated they did not care to work as they were afraid of bodily harm. They were replaced by an extra act, which had been sent there in case of emergency.

Kello and Kelly Quit.

The acts that refused to work in Providence were Kello & Kelly and the members of a sketch, "The Criminal." Acts were sent from Boston to take their places at the matinee.

In Erie, a house run by James Newton, which was booked through the Loew office, lost one act, Beatrice Lambert. An act from Pittsburgh was put in her place.

At Loew's New Rochelle theatre, Hendricks & Padula were the only quitters. This house, which only runs three acts and a feature picture was handicapped the first show but, for the second, another act was sent to take the place of the strikers.

All sorts of excuses were concocted by performers who were scheduled to play the New York and Brooklyn houses. Many of them professed sudden illness, producing physicians' certificates stating that fact. However, General Manager Joe Schenck was reluctant to receive any excuse whatsoever and, consequently, a great many acts have been placed on the undesirable list.

At the American Theatre, Monday, the Douglas Family, and the three Sterlings failed to appear. Their places were immediately filled by emergency acts.

At the Bijou, Brooklyn, Tyler & Sinclair were the ones to balk.

The Telegraph Trio refused to work at the De Kalb Theatre, in Brooklyn.

The Boulevard had two refusals, The Temple Quartette, and Armstrong & Ford.

The Aerial Eddys balked at the Greeley Square and Mullen & Rogers at the Delancey Street Theatre.

Lyrica Really Ill.

Lyrica called the Loew office and stated she was very ill and a physician was sent to her home, where he verified her assertion.

The Van Camps appeared at the National, but were not permitted to go on. No explanation was given for their cancellation.

Will Morrisey, who was to have gone on at the Toronto (Canada) Theatre, appeared and presented a physician's certificate, but the house manager refused to accept it, telling him to play or be cancelled. He refused, however.

The Gordon Family, who were to have appeared at the Palace, Brooklyn, called the office and stated one of the women in the act had lost her "false" teeth and they could not appear. This being an acrobatic turn it was placed on the undesirable list.

It was stated at the Loew offices Monday that Harry Mountford had sent telegrams to Alexander Pantages, in Seattle, C. H. Miles, in Cleveland, and Mr. Newton, of The Palace Theatre, Erie, to the effect that if they did not sever their relations with the Loew Circuit he would order a strike in their theatres. Monday the only house affected was the Palace, in Erie, where one act walked out.

Chas. Richman, the legitimate and motion picture star, who is filling an engagement at the various Loew houses in Brooklyn and New York by a personal appearance with pictures in which he is starred, called the Loew offices and stated he had received a telegram signed Harry Mountford, saying, "Don't be a strike breaker." He asked to know what it meant and, after explanations were made to him by the Loew offices, filled his engagement at the various houses.

Emergency Acts Ready.

At the Loew offices a number of acts have been kept in emergency since the beginning of the trouble. These have been despatched to various houses from time to time as they were needed. All of these acts while unemployed are receiving half-salary.

White Rats pickets were very busy intercepting actors going into the Putnam Building on Monday. Many of them came into the offices of agents and declared they were threatened with bodily violence and harm if they went to work. The police were immediately communicated with and two men have been patrolling up and down in front of the building keeping all stragglers moving.

The Loew people had Pinkerton men distributed about the floors of the building and wherever they saw any person inclined to make trouble, escorted them from the building.

All day Monday two motor cycle policemen in civilian clothes were stationed in front of the Palace Theatre building.

It was expected that considerable trouble would develop at the American Theatre when Jack Wilson appeared Monday afternoon and the house was heavily policed. Early in the day it was said that, as Wilson was a life member of the White Rats, every member of the organization would make an effort to prevent his appearance. A rumor was current along Broadway early in the afternoon that he had been kidnapped by the White Rats.

However, he appeared in time for his turn and declared to Manager Pottsdam that he had been intercepted by members of the White Rats and told that if he appeared he would be pulled from the stage. The manager, however, told him that he need have no fear as every conceivable form of protection would be afforded him. Upon his first appearance Wilson was a bit nervous but had recovered his composure for the night show.

Striking Acts Tabooed.

It was stated by General Manager Schenck on Monday night that all acts which failed to appear for work on Monday would receive no audience in the office nor would they be able to obtain employment on the circuit in the future. Jake Lubin and Sol Turik, who are in charge of the books, prepared lists of these acts and supplied them to all of the agents.

It was thought that trouble would arise on Monday night in some of the Loew houses and possibly in the Fox, Moss and Keeney theatres. All of the agents were kept in the office until 9 p. m., but as no further move had been made by that time left for their homes. However, Sol Turik and Abe Freidman were left in the office for night duty in case any trouble should arise out of town. All of the emergency acts were quartered in a nearby hotel in case of necessity.

White Rats sympathizers were in the audience Monday night at the Greeley Square and the Lincoln Square theatres and hissed and called at several acts on the bill. The disturbers were ejected.

Sunday was a very busy day at the Loew houses. All of the stage doors were guarded by Pinkerton men and only persons sponsored by the house managers were admitted back stage. White Rats pickets hovered about the theatres all day long and, when the performers left for their meals, they were escorted by the Pinkerton men to and from the restaurant.

After the evening performance, all of the acts that were to play out-of-town Loew houses were taken in automobiles to the Pennsylvania and Grand Central depots by agents of the Loew offices and put on their trains. Pinkerton men accompanied them to see that they were not disturbed until they arrived at their destination.

Managers Are Watchful.

N. T. Granlund, publicity director of the Loew Circuit had charge of the party that departed from the Pennsylvania depot. The men who accompanied the actors to the Grand Central station were Jake Lubin, Sol Turik, Abe Thalheimer, Lou Edelman, Mark Levy, Abe Freidman, Harry Shea and Max Oberndorf. . There was also a delegation of United Booking office agents on hand to see their acts off on the same train. J. J. Murdock and Pat Casey headed the united delegation. While the performers were waiting for the train, Mrs. Sidney Baxter, who walked out of the Lincoln Square Theatre, was in the depot offering tickets for sale for the White Rats ball. There were seventy-five acts which left on this train. Among them were twenty emergency turns.

Saturday night at the American Theatre a letter was received by Mr. and Mrs. Courtis, who appeared in the sketch, "The Master Move." The letter was in an envelope said to come from a Mrs. Smith on Southern Boulevard. When opened, the signature of Harry Mountford was found appended to the epistle. The contents stated that he, Mountford, knew they were White Rats and, as such, they should not take the place of another act on the bill. It stated that if they did not walk out immediately word would be conveyed to the Loew people that they were White Rats agitators and that it would not be well for them. It also told them that Loew was just using them and when they got through they would have no work.

It was stated at the Loew offices that they were aware of the fact that Mr. and Mrs. Courtis had been members of the White Rats, but had renounced their affiliations. It was also said that the couple had an eight-week contract previous to the trouble and would be kept at work. They are in Baltimore this week.

A letter addressed to Arthur Lipson, at the American Theatre, where he took the place of one of the strikers, was received Saturday in an envelope of the National Vaudeville Artists. The letter was signed by Eddie Clark, one of the International Vice-Presidents of the White Rats. Its contents were: "Friend Scab! You are a traitor. You expect to get a job with a Broadway show, nit! Your chances are killed, as are those of all scabs and traitors."

Lipson Gets Route.

Lipson said that he had an agreement with Clark to appear in "You're In Love" and that he was to have gone into rehearsal Monday. However, the deal was called off after the receipt of the letter and Lipson was given a new route for a return over the Loew Circuit.

At the American Theatre Saturday night several attempts were made by White Rats sympathizers to interrupt the performance. They were detected by the house employees and ejected from the theatre.

The whole trouble started Thursday evening when deputy organizers, pickets and other workers were dispatched by Mountford, with sealed orders, to the various theatres on the Loew Circuit in New York, Brooklyn, New Jersey and New Rochelle. When they arrived at the houses, which was shortly before 6 o'clock, they examined their instructions and found they were delegated to go into the various theatres under any possible subterfuge and instruct the artists there to walk out prior to the giving of the evening show. Every possible means to get back stage was employed, the organizers in some cases presenting cards of various concerns and newspapers which do business with performers. Thus, in a good many theatres they received permission from managers to interview the performers back stage. However, in a number of houses they were unable to get back stage and, consequently, were compelled to wait outside and intercept the performers on their way to and from supper.

Rats Were Ejected.

Mart M. Fuller, a brother of the late George Fuller Golden, who, several months ago was employed on a theatrical newspaper as a solicitor, presented a card of the newspaper at the National Theatre and obtained access to the stage. He had interviewed five of the acts on the bill when his purpose was detected by one of the stage crew. His immediate ejectment followed. Several other emissaries of the Rats were likewise ejected from theatres when the purpose of their visit was brought to the attention of the house employees and managers. A half dozen Rats agitators, headed by Jim Marco, hovered about the American Theatre for several hours attempting to get in touch with the performers on the bill. The purpose of their visit was called to the attention of Manager Chas. Pottsdam, and he with several house employees "shooed" them away.

At the beginning of the evening performance in the American Theatre the orchestra was playing the music for the appearance of the Piser & Le Beck act when those performers informed the stage manager that they would not go on. He, in turn, told Manager Pottsdam. The manager came back stage and told the performers that if any of them were White Rats or in sympathy with the cause they should declare themselves then and there.

Walsh, Lynch & Co. and Leonard & Hall, who were on the bill, answered that they would also quit, whereupon the manager ordered them to immediately get their street clothes on and leave the theatre. Instead of doing so, however, they hovered about the stage and attempted to persuade other performers on the bill to walk out. House employees then persuaded them to don their street attire as quickly as possible, after which they were escorted from the theatre. They were greeted on the sidewalk by a delegation of White Rats pickets and sympathizers and cheered as martyrs of the cause. Later they were escorted to the White Rats clubhouse, where a reception was tendered them by the members.

Secured New Acts.

In the meantime Manager Pottsdam got into touch with General Manager Nicholas M. Schenck, of the Loew Circuit, and informed him of the situation. The latter immediately went to the Lincoln Square Theatre, where he established headquarters. Pottsdam then got into touch with several acts through agents, and was easily able to give his full show that night without further disturbance.

Before the performance started Hoey & Lee had reported sick, and the White Rats tried to convey the impression that the reason they did so was because they were members of the organization, and that was their means of showing they were on strike. However, Harry Lee appeared at the theatre when the trouble started and told Manager Pottsdam that he was willing to go on and do a single until his partner, Chas. Hoey, was physically able to appear, as he was suffering from a bad attack of the grippe.

(*Continued on page* 10.)

BOSTON STRIKE NOW INVOLVES 8 THEATRES

15 ARRESTS HAVE BEEN MADE

BOSTON, Mass., March 12.—The strike of the White Rats Actors' Union and Associated Actresses of America was extended to three additional theatres here the latter part of last week and the first of this week, making eight local playhouses now involved in the dispute existing between the White Rats and the New England Vaudeville Managers' Protective Association.

Since the extension of the strike to Marcus Loew's Orpheum and Globe, on Washington Street, and the St. James on Huntington Avenue, the pickets of the White Rats have been exceptionally busy at these theatres and fifteen additional arrests have been made by the police on charges of "sauntering and loitering" and "disturbing the peace."

Of the fifteen new arrests made, eight were taken into custody in Hamilton Place, one of the entrances to the Orpheum, which is a private way. In view of this the police of the City Hall Avenue Station ruled that the pickets have no right to use "even peaceful persuasion" on private ground. A ruling by the court in connection with the police contention is looked for the latter part of this week, as all of the new cases have been postponed for a later hearing in the City Police Court, because of the new situation raised by the police edict.

The strike was extended to the Orpheum and the St. James Thursday noon and to the Globe, Sunday night. Managers of these houses declare that none of their acts have been affected by the spread. In front of the Washington Street entrance of the Orpheum patrons and shoppers are entertained afternoon and evening and the pickets at this playhouse are now resorting to "explaining their entire case" while moving up and down the sidewalk in the "seven minutes of grace" allowed them under the "sauntering and loitering" ordinance.

A sign over the ticket office in the lobby of the Orpheum attracts considerable attention and may be indirectly the means of "stirring up" the other unions of theatrical workers. It declares that the White Rats Actors' Union comprises only a small percentage of the profession; that the management did business with the union of the National Vaudeville Artists; that their musicians, stage employees and moving picture operators are union men belonging to the American Federation of Labor and the Boston Central Labor Union.

As all theatres in Boston affiliated with the New England Vaudeville Managers' Protective Association have been placed on the "unfair to labor list" of the Boston Central Labor Union the executive board of the Central body held a special meeting Sunday afternoon at Wells Memorial Building, at which plans were outlined for bringing about a new alignment of the unions of other theatrical workers in the hope of inducing union musicians, stage employees and moving picture operators to "use their best influence" and the "pressure necessary" to bring about an amicable adjustment of the strike.

Although members of the C. L. U.'s executive board were rather reticent about making their plans public at this particular time, until they have an opportunity of getting their machinery actually working, it was intimated that "something definite" may be looked for the latter part of this week or the first of next, which will either have a tendency to adjust the present trouble, or lead to more general organized strike.

President Fitzpatrick declares that he is willing to arbitrate, or do any sane or sensible thing to adjust the present strikes in the theatres here, Lynn and in Haverhill, Mass.

RECRUITING FROM STAGE

NEWPORT, R. I., March 10.—Lieutenant Walter B. Decker, U. S. N., attached to the Naval Training Station here, today announced that he would appear on the vaudeville stage in pursuance of a plan to stimulate the enlistment in the naval service. Twice a day for the first three days of next week Lieutenant Decker will speak on preparedness from the stage of a vaudeville theatre in Providence, at the regular performances, and will urge men to enlist for Naval Reserve duty.

APPEAL REAM CASE

ALBANY, N. Y., March 12.—An appeal from the decision of Justice Borst deciding that Eleanor Davidson, an actress, and Louis Ream are still husband and wife was filed yesterday by Ream's attorneys. Saratoga society circles were surprised recently when Justice Borst set aside a previous decree annulling the marriage of the Davidson girl to Ream.

PLAY DATE DESPITE WRECK

DANVILLE, Ill., March 7.—The Broadway Models of Hugo Jansen's "Fashion Shop" took a long trip overland recently. A freight wreck threatened to be the cause of their missing a matinee, so Erl Corr, manager, piled them into two automobiles which traveled sixty miles. It was a frozen bunch of beauties that landed at Danville.

HERMAN MANAGING REVUE

Lew Herman, who has had out "Peck's Bad Boy" for the past few years, is now connected with Pepple & Greenwald, producing girl acts. He is manager of the "Song and Dance" Revue of 1917, playing only W. V. M. A. and U. B. O. time. The Revue is booked solid until June, 1917.

JACK ROSENTHAL'S SONG

"We're Glad We Got You Mr. Wilson" was the big hit of "Alone At Last," at the Bronx Opera House last week. The song is by young Jack Rosenthal, and his parents, Jake Rosenthal and Katherine Osterman, are very proud of his success. The song is published by The William Jerome Corp.

SHUBERTS NAME NEW THEATRE

The Messrs. Shubert will name one of the new playhouses to be built by them in the plot adjoining the Shubert Theatre in West Forty-fourth Street the "Intimate Theatre." It will be devoted wholly to musical plays of the "intimate" type.

BOSTON OPERA PROSPEROUS

SAN FRANCISCO, March 7.—The Boston National Grand Opera Co. closed last Saturday night an engagement of six nights and three matinees, playing to over $50,000.

GROSSMITH HAS MEASLES

Lawrence Grossmith, the English comedian appearing in "Love o' Mike," was taken ill with measles last Friday and will be out of the cast for a couple of weeks.

BERNHARDT ILL AT SAVOY

Sarah Bernhardt is ill at the Savoy Hotel and immediate engagements have been cancelled. Her condition is not considered serious, but she will take a much-needed rest.

BRIGHTON TO OPEN MAY 21

On May 21 the Brighton Theatre will open for the season with big time vaudeville. Johnny Collins will book the house and George Robinson will be house manager.

CHAS. WARD SERIOUSLY ILL

Charles B. Ward, known twenty-five years ago in vaudeville as the "Bowery Boy," is seriously ill at Roosevelt Hospital. Just prior to his illness he and his wife did a double.

FRIEDLANDER LEAVING CHICAGO

CHICAGO, March 12.—William B. Friedlander is to leave Chicago and make his headquarters in New York.

PICKETS BUSY AT CHICAGO HOUSES

BUT ONLY ONE ACT WALKS OUT

CHICAGO, Ill., March 12.—Although considerable trouble was expected when a strike of the White Rats was called here on Thursday, only one act walked out. That was the Four Danubes who walked out today during the morning rehearsal.

At the other houses, everything is quiet, and the shows are running along smoothly except for the picketing that is being done. Pickets can be seen busily working at the Windsor, Lincoln, Hippodrome, Kedsie Avenue and Academy Theatres, distributing hand-bills and declaiming to patrons that the houses are unfair. Many pickets have been arrested.

Cora Youngblood Carson, head of the Associated Actresses of America, who arrived here about a month ago from Oklahoma City, led the pickets at the Lincoln Theatre on Thursday night, followed by May McBride, Fern Seneff, Gladys Cronks, Grace Acton, Hattie Acton, Ida Mundell and Ethel Haitt. They were taken to the Sheffield Station and later released on bonds.

Sunday the picketing was very active and many arrests were made. Cora Carson and her followers were rearrested at the Kedzie. Other arrests included: Daisy Glynn and May Young at the Windsor Theatre; Theodore Peters, Marvel Roser, Mathew Roser and Louis Rollo at the Academy.

The managers tried to frustrate the attempts of the pickets by endeavoring to obtain a general injunction this morning against picketing, but failed in their attempt. Picketing continued today, and tonight six pickets were arrested at the Avenue Theatre and two at the Windsor.

The claims of the pickets that the W. V. M. A. houses are unfair has caused the managers of some of the houses to flash moving picture slides denying the unfair allegation. In the denial, it is claimed by the managers that they employ union labor throughout.

The White Rats enthusiasts claim a big Chicago tieup will occur within two weeks. They claim that, with so many acts being sent out of Chicago to the Eastern "battleground," a local strike will result in a big victory.

Ernest Carr, secretary and treasurer of the Rats, arrived here today and will probably take charge of the local situation.

Joe Birnes made a wire public today, which states that Sarah Bernhardt refused to play with non-union performers on a bill at Haverhill, Mass. Press reports, however, attribute Bernhardt's non-appearance at Haverhill to illness.

The Federation of Labor held a meeting yesterday behind closed doors. What was done there was shrouded in mystery. There seems to be no evidence that union labor is supporting the Rats other than an incident that occurred at the Academy of Music, when Manager Joe Pilgrim asked a stranger if a picket had told him not to patronize the house. The stranger claimed to be the secretary of the Federation of Labor and said he had ordered the strike.

The total picketing arrests to date number nearly 100.

ZANFT TO TAKE REST

John Zanft, general manager of the Wm. Fox Circuit of theatres, suffering from a nervous breakdown, has been compelled by his physician to take a rest. He left for Lakewood, N. J., Monday, and will remain there for about two weeks. Since assuming charge of the Fox Circuit of theatres Mr. Zanft has been unable to get an opportunity to take a vacation. In addition to the management of all the theatres, Zanft has also had charge of the exploitation of Fox special feature films, which include the Kellermann picture and "The Honor System."

COLUMBIA WINS SUIT

BALTIMORE, March 12.—The action instituted here about a year ago by Jacob Goldenberg and Garnet Y. Clark against the Columbian Amusement Co., in connection with the proposed sale of the stock owned by the company in the American Burlesque Association, Inc. to Michael Muller, came up for trial last Thursday, March 8, 1917, before Judge Rose in the District Court of the United States, and counsel for the complainants asked leave to dismiss their bill of complaint, which was done, resulting in a victory for the Columbia Amusement Co. Messrs. Scribner, Mack and Hynicka of the Columbia who were in attendance to testify were not called. Leon Laski represented the Columbia Amusement Co.

HAMNER LEASES ACADEMY

LYNCHBURG, Va., March 12.—Following the re-election of Charles M. Guggenheimer as president of the Academy of Music Company, the theatre has been leased to Roland T. Hamner for a period of two years. Mr. Guggenheimer was responsible for the rehabilitation of the Academy after its destruction by fire six years ago and his interest in the house has contributed in a large measure to its success. Hamner was placed in charge September 25, 1916, and up until the time he secured the lease he has been operating the Academy for the directors under Mr. Guggenheimer's supervision.

PENN. WANTS TICKET TAX

PHILADELPHIA, March 13.—The State of Pennsylvania needs more revenue and the members of the Legislature having the matter in charge are devising a scheme whereby the theatre ticket will provide some funds for the lean State Treasury. The idea being worked out is a stamp tax that will hit all places of amusement, even to the extent of the humble five-cent movie. It is estimated that a revenue of over $1,000,000 can be obtained if the measure goes through.

RAE ELEANOR BALL

On the front page of this issue is an excellent likeness of Rae Eleanor Ball, a violinist of great ability. She is called the "Princess of the Violin," and lives up to this title. She has a fine stage presence, is an artiste to her finger tips, and is full of personality. She plays classical music and her work is away from that usually presented by the vaudeville violinist.

She is now playing the leading vaudeville houses on the big circuit on which she is well booked up.

GOURAND PROTEGE FOR STAGE

Yvonne Gourand, Mrs. Jackson-Gourand's foster daughter, will make her debut upon the stage at the Winter Garden when "The Passing Show of 1917" is produced early the coming Summer.

NUCOLS ENGAGED BY LUBELSKI

SEATTLE, Wash., March 9.—J. R. Nucols, a theatrical manager well known in the Northwest, has been engaged as assistant to Manager Henry Lubelski at the Tivoli.

NEW THEATRE FOR LA GRANDE

LA GRANDE, Ore., March 8.—A new theatre will be built in this city by Meyers & Leitner, of the Arcade Theatre. It will have ample stage utilities for vaudeville and road attractions.

JACK MORRISSEY MARRIED

Jack Morrissey, the stampede rider, and Mrs. Jean Berzac, former wife of Cliff Berzac, of Berzac's Circus were married Monday morning at the City Hall.

WILLIAM JENNY DEAD

TERRE HAUTE, Ind., March 10.—William Jenny, aged forty-four, well-known stage hand and former treasurer of Terre Haute Local 49 I. A. T. S. E., died Tuesday.

VAUDEVILLE

CHARGES TAB CO. WITH PIRACY

WANTS "SMART SHOP" ROYALTIES

OGDEN, Utah., March 12.—Theatrical piracy is charged against the management of "The Smart Shop," a vaudeville tab act now playing the Pantages Circuit, by Manager Joseph Goss of the Orpheum Theatre of Ogden, one of the Pantages Circuit's houses.

Manager Goss has just returned from Butte, Mont., where "The Smart Shop" has been playing at the Ansonia Theatre. The play in its original form was produced at the Orpheum Theatre in Ogden, and Manager Goss claims that he bought all rights to it. Manager Goss later sold the producing rights to Roland and Howard, producers, of Chicago.

Learning that "The Smart Shop" was playing at Butte, the Ogden man went there, and in company with his attorney, manuscript in hand, visited the Ansonia Theatre, where the tabloid was being shown. His investigation convincing him that the play being produced was the identical one to which he claims to be entitled to royalties, Goss served notice on the Pantages Vaudeville Circuit; the Ansonia Theatrical Co. and its manager, Philip Levy, and the producers, Roland and Howard, that legal steps would be taken to force the closing of "The Smart Shop."

UNITED BOOKS NEW HOUSE

AUGUSTA, Ga., March 12.—Commencing today, the Grand Theatre will be added to the chain of theatres in the South offering vaudeville booked through the United Offices. It is intended to present a split-week policy, with three shows a day, consisting of five acts, and a Triangle comedy. As the road attractions play this house, the acts will lay off when there is a traveling attraction in town. The Grand is under the management of James Tant, and the direction of Jake Wells.

"TANGO SHOE" CAST ENTERTAINED

The members of the "Tango Shoes" act, including Jane Tarr, Leda Welmore, Mrs. Bert Cole, Bert Cole, Charles Kelly and Capt. Jack Mullen, were recently entertained at a special invitation dinner given by Kate Price at the Seminole Hotel, Jacksonville, Fla.

LOEW GETS ANOTHER HOUSE

BIRMINGHAM, Ala., March 12.—The Bijou Theatre in this city has been closed in order to make alterations. It will be made over for the Loew interests. This concern will open here about Easter.

LEON HAHN MARRIED

Jessie Hayward and Leon Hahn were married recently in Brooklyn. They are playing "The Quitter," a comedy sketch, and have been out West two years.

GREAT CARTER ON MOSS TIME

The Great Carter will make his first appearance in New York, after a tour of the world, at Moss' Jefferson Theatre tomorrow.

BUTTE TO HAVE NEW THEATRE

BUTTE, Mont., March 12.—Ackerman & Harris have announced that they will build a new vaudeville theatre in Butte this year at a cost of $250,000.

ISABEL IRVING FOR VAUDE.

Isabel Irving is to appear in vaudeville, reviving "A Woman Intervenes," by J. Hartley Manners.

BETTY BOND IN NEW ACT

Betty Bond is being presented in a new act entitled "Five Flights of Musical Comedy," with special scenery and gowns designed by Mme. Hammer. Charles McCarron, who has embarked in the producing field, has written the numbers and is producing the skit.

"THE FINISH" HAS PREMIERE

HARTFORD, Conn., March 8.—A new playlet, "The Finish," had its tryout at Poli's and is now on the road. The cast includes William Harrigan, Ed Haverly and Georgie Drew Mendum. It was written by James Madison and is staged by George E. Lask.

WALLIS CLARK IN VAUDE

Wallis Clark will shortly appear in vaudeville in a comedy sketch entitled "After Fifty Years," by T. W. Gibson. The tour will be under the direction of Augustin Glassmire, and will be booked by M. S. Bentham.

BENEFIT FOR NEEDHAM

M. J. Needham, who was obliged to close with "Tango Shoes" owing to illness which required serious operations, will have a benefit at Clayton's Academy, Philadelphia, April 18. He is recovering very slowly.

ORCHESTRA LEADER FILLS PLACE

Due to the sickness of Katherine Murray's pianist, the orchestra leader, Mr. Zwerling, of the Jamaica Theatre went on the stage last week and filled the position.

FELIX HAS NEW ACT

George Felix and Doll Girls have combined for vaudeville in an act called "Mister Tite." The new turn will be opened March 12. Frank Evans will handle the trio.

ELLIOTT & MULLEN SPLIT

The team of Elliott & Mullen, which have been touring the Loew Circuit, have separated. Each is seeking a new partner to again return to vaudeville.

KITTY WATSON ILL

Kitty Watson of the Watson sisters, who canceled bookings to attend their sick mother, is ill with diphtheria at the Wande Hospital, Buffalo, N. Y.

WEST & CROSS FORM TEAM

Irene West, of Norton & West, and Charles Cross, of Cross & Mooney, are rehearsing a new singing and dancing act for vaudeville.

RICHMAN AT LOEW HOUSES

Charles Richman, now starring in "The Secret Kingdom," is appearing at the Loew theatres in Greater New York this week in person.

NEW BOOKING FIRM STARTS

Nat Osborne and Leo Edwards have opened offices in the Columbia Theatre building. This new partnership will book and produce acts.

EVELYN OXLEY FOR VAUDE.

Evelyn Oxley and Vera Evelyn have forsaken cabaret work to return to vaudeville and will open at the Royal March 26.

RAYMOND TO TRY VAUDE.

Al Raymond, who is now working in the Garden Cafè cabaret, will soon be seen on the vaudeville boards in a single.

BILLY BERNARD MARRIED

Geraldine Coffman and Billy Bernard, of Bernard and Janis, were married last week.

GUY BROS. OPEN IN APRIL

Guy Brothers Minstrels will reopen their tour in April.

CAMILLE PERSONI
"The Madame Butterfly" of Vaudeville, Playing the Leading Vaudeville Circuits

ACTORS' SERVICE SUNDAY

The March service of the New York Chapter of the Actors' Church Alliance will be held next Sunday afternoon at 4 o'clock at St. Andrew's Episcopal Church. The Scripture Lessons will be read by George Arliss and Frederic Warde and the sermon will be by the Rev. John S. Haight, formerly of the dramatic profession and now curate of St. Andrew's Church. Besides the magnificent vested choir, there will be special music by soloists.

PANTAGES HOUSE TO OPEN

VANCOUVER, B. C., March 8.—The finishing touches are being put to the New Alex. Pantages Theatre in this city and work has so far progressed that from headquarters comes the announcement that it will open on April 2. The Tacoma addition to the Pantages Circuit will be opened a few weeks later.

FOX POSTPONES NEW THEATRE

William Fox has indefinitely postponed the erection of his new theatre on 14th Street, awaiting the decision of the City of New York to continue Irving Place, which would necessitate the tearing down of the City Theatre.

HAS ANNIVERSARY BILL

This is a gala week at the Palace, Port Richmond, Staten Island, and a program of eight acts is being offered besides the feature films, including "Patria."

NEW HOUSE TO REPLACE STAR

CLEVELAND, O., March 13.—The Star Theatre here will be replaced by a new house, work to start on it at the close of the present season.

FISHER EXTENDS HIS ROUTINGS

POCATELLO, Idaho, March 8.—The Princess Theatre here has been added to the list of houses booked by Fisher.

MILNE RETURNS FROM TRIP

SEATTLE, Wash., March 10.—Edward G. Milne, assistant to Alex Pantages, of the Pantages Circuit, has returned from a six weeks' trip over the Southwestern portion of the circuit. Mr. Milne reports business good in California.

OPPOSITION FOR BUTTERFIELD

BAY CITY, Mich., March 12.—A new vaudeville theatre in opposition to the Butterfield Circuit is to be erected here and will be ready for opening in the Fall.

MILES THEATRE CHANGES POLICY

CLEVELAND, O., March 12.—The Miles Theatre in the future will play continuous vaudeville, changing from its old policy of three shows a day.

LOUIS GLICK TO MARRY

Louis Glick, an acrobat, is engaged to marry a non-professional, the date being set for June 1.

PATSY'S PATTER

Talk about press matter. Sophie Tucker has been her own press agent on her latest Western tour, and has the greatest press stories a vaudeville woman has ever received over the circuit. The articles are so laudatory that Miss Tucker says you might think her mother wrote them, were it not for the fact that you can recognize the individuality of Ashton Stevens, Amy Leslie, etc., running through them.

Blossom Seeley, in more new gowns, and her syncopation boys, Lynn Cowan and Bill Bailey, closed the show at the Alhambra last week, and held every mother's son and daughter in until the very close of their act. Another song was added to the splendid repertoire. Where is there anything sweeter than a girl from Dixie, so the song runs, but what's in a title, since Miss Seeley came from California?

Two of the most important members of the Dooley family, Johnny and Yvette Rugel, are to forsake vaudeville and join the new Winter Garden show. So long as they stay around New York we will forgive them. There is no end to Johnny Dooley's possibilities in a musical show—if they let him loose.

Watch out for that new quartette of boys from the West, the Phelan brothers and McKay. These boys know how to dress, sing, dance and have a bright breezy way about them that "gets you" right at the opening of the act.

Dorothy Toye has come back to New York so fresh and rejuvenated in voice and appearance that she has set the curious guessing, as nothing but complete happiness could bring about such a result.

Ideal bliss has visited the home of Mr. and Mrs. George Richard Kilman, Jr., in the form of an ideal miniature edition of "Ideal." Mrs. Kilman is known, professionally, as "Ideal," the diving beauty.

Another vaudeville deserter is Nat Carr. He closed his engagement with the Loew people at the Lincoln Square last week. He starts to rehearse with the new Shubert show next week.

Sophie Tucker's great success at the Colonial last week was made doubly happy by the fact that she had her mother, from Hartford, visiting with her all the week.

Therese Martin presented "The Proof," a new act by Jimmy Barry, at the Harlem Opera House last week.

VAUDEVILLE

SHOW REVIEWS

(Continued on page 21)

PALACE

The large attendance of prominent actresses at the Monday matinee attested to the popularity of more than one star on the bill. Actresses always turn out to see sister stars and among the audience were to be seen Marie Cahill, Florence Reed, Florence Nash, Josephine Drake and a score of other prominent footlight favorites. The audience also included many prominent out of town managers.

Elsa Ryan was undoubtedly the first attraction, with Grace LaRue a close second and a program of undoubted excellence to support them.

The Five Kitamuras, featuring Koman and Tommy Kitamura, premier risley performers, also their $6,000 drop and costumes, opened the show. The beautiful setting is more than 50 per cent. of the act and helped to put the stamp of "class" on the entire bill.

Will Burns & Ed. Lynn, in a descriptive display of different dances, made their first bow to a Palace audience, and met with generous approval. "Plants" in the audience call out different dances for them to do, such as "Bergen clog," "Highland-fling" and "Irish Breakdown." It livened up No. 2 spot and helped the boys to a couple of substantial bows.

Gus Edwards' two famous proteges, Georgie and Cuddles, are featured in "A Bandbox Revue" lyrics by Jean Havez which almost stopped the show in this early position. It is reviewed under New Acts.

Santley and Norton who are aptly billed "singers with trimmings," had things their own way, right from the opening. They opened with their old standbye "To-night's the Night of Nights" and introduced a couple of new songs, each of which registered a distinct hit. These boys are undoubtedly quite in the lead of all the "two men" acts in Vaudeville to-day.

Elsa Ryan, ably supported by William Roselle in Dion Titheradge's new one act comedy, "Peg for Short" was the piece de resistance of the program. The title role, played by Miss Ryan, follows closely the type of "Peg O' My Heart" and is well nigh as irresistibly attractive and humorous. The comedy will be reviewed under New Acts.

John B. Hymer and Company, presenting "Tom Walker in Dixie," another big laughing novelty by the prolific writer-actor, John B. Hymer himself, opened intermission. This fantastic comedy, that succeeds in extracting huge merriment from serious situations and a dramatic plot, is also reviewed under New Acts.

Grace La Rue, international star of song, offered a program which introduced distinctly different "types." In a Balkan looking dress of gray, blue and rose, she sang "Twilight at Barakeesh" from "Algeria," which showed off both the volume and sweetness of her flexible voice to perfection. "Two Eyes of Gray," "Joan of Arc," "I Love you So," "Don't Forget Me," "Poor Butterfly" and "The Star" followed, with Master Alfred Neuman at the piano, playing a number in between which was well received. For "Don't Forget Me," Miss La Rue changed her dress to black novelty creation trimmed with large rhinestone buttons. This splendid artist's forte is interpretation. With less voice quality she would be able to get her songs over almost as well so unusual is her ability at shading and bringing out the telling points in a song.

Wm. Rock and Frances White held down the closing spot with their entertainment of dance and song. Mr. Rock opened with a new number in the character of a suave gentlemanly devil. A rounder, he called himself, "no one in particular, just Broadway"—at the finish of which Miss White joined him for a dance. In fact, Miss White joins him in everything he does. Billy Rock takes no chances with getting away with a number all by himself, these days. Frances White is growing bigger daily—in this act.

P. S.

RIVERSIDE

The combination of Eva Tanguay as headliner and the best bill seen since this house has been added to the Keith chain put standing room at a premium early Monday evening.

After the Hearst-Pathé News Pictorial, the Rials, a boy and girl, did some particularly clever work on the flying rings. The girl did not follow the usual custom that prevails in an act of this nature and confine her efforts to merely assisting her partner, but did a number of difficult feats.

Myrtle Young and Jack Waldron, singers and dancers in second place, have an act that can scarcely be rated above mediocrity. Their singing is but fair and their dancing little better. Waldron, who has all the physical requirements necessary to make a great eccentric dancer, appears more like a musical comedy chorus man than a big time vaudeville dancer.

George Rolland & Co., in "The Vacuum Cleaner," scored a laughing hit. In spite of the dozen or more inconsistencies of the act, it is mirth provoking from start to finish.

Maud Lambert and Ernest R. Ball, reunited, presented the act that met with such success in the local houses last season. Miss Lambert is singing a number of new songs, two of them exceptionally good, and in some stunning gowns she was a pleasure to look upon. Mr. Ball is a big favorite with New York audiences. His sturdy and manly bearing is in such marked contrast to that of many of the songwriters who have appeared in the vaudeville houses recently, that he wins admiration from both sexes the moment he strides out on the stage. Before he touches the piano, one knows that he is going to do something well. And he does. He plays magnificently and sings well. He rendered a number of new songs, one in particular, called "The Story of Old Glory," arousing great enthusiasm. His medley of oldtime song hits met with a fine reception, the audience showing their intimate acquaintance with his compositions by breaking in with applause as he went from the chorus of one to the other.

Sam Chip and Mary Marble, in the musical fantasy "The Clock Shop," closed intermission and gave their usual clever impersonations of the clocks coming to life on New Year's eve and for a single hour living a life of romance just like humans.

Emma Stephens, billed as the "Sunshiny Songstress," opened intermission and immediately justified the program announcement. Miss Stephens fairly radiates sunshine. Her personality is delightful and her singing is charming. Her voice is a pure soprano, of fine rage and timbre, excellently placed. She sang several ballads, a light opera selection, and for an encore a clever patriotic number.

Valerie Bergere and Co. presented the Japanese comedy "Little Cherry Blossom," a playlet which gives her an excellent opportunity to present her fine impersonation of a Japanese maiden. The story of the little play is not of much consequence, dealing with an American in Japan and the plan of two of his countrymen to rob him of some plans. The plot is frustrated by the little Japanese, who loves him. In justice to the sketch, however, it must be said that it would be much stronger if Miss Bergere would strengthen the cast.

'"To talent I make no claim
But I Get There Just the Same.'"

sings Eva Tanguay and that just about tells the story. Her voice is shrill and strident as ever, her mannerisms still the same, but in eighth position, she sang at least a dozen songs and left the audience clamoring for more.

W. V.

ALHAMBRA

An excellent all round bill, though somewhat deficient in comedy, was what the Harlemites saw at the Alhambra Monday afternoon.

Following the pictures of current views, the program proper began with the Helen Teacle Wallin Trio, three young ladies to whom Mother Nature has been exceedingly gracious. They performed astounding evolutions on the slack wire and later on the slack rope. The finish of the act, in which one of them made innumerable revolutions while her team-mates held the rope between their teeth, was worthy of the applause bestowed upon them.

Peggy Brooks substituted for the Three Syncopators. They had Miss Brooks down for a song and a jest. The song came over all right; in fact, three of them; after which Miss Brooks was declared "in" by the wise ones in front.

"General" Ed. Lavine followed. It's hard to say just where Eddie got his appelation. However, it doesn't matter. Lavine's efforts in juggling were much better than his comedy.

The offering of Walter De Leon and Mary Davies grew in favor as it progressed. The scene was laid "Somewhere in France." Just who painted that drop deponent sayeth not. It was a weird sort of an affair of variegated coloring, the roof looking like a nice mess of old-fashioned molasses candy. There was only a thread of a plot, and it came near breaking on several occasions.

But when these folks got busy with their character impersonations they more than made good, Irish, Scotch and other nationalities being equally well represented.

Following the intermission came the classical act of Felix Bernard and Eddie Jones. Their piano and violin playing were features, while the eccentric dancing of one of them was fully appreciated, as it well deserved to be.

Will Oakland and company's contribution, "Danny O'Gill, of the U. S. A.," was very well received. It is from the pen of Henry J. Sayers, in itself a guarantee of its merit. Mr. Oakland as a young Irish chap just returned home from the shores of Uncle Sam did surprisingly well in his new line of endeavor. Ruth Parry as Peggy O'Shea, a pretty young colleen, was acceptable. We object though to Miss Peggy's using such colloquialisms as "take it from me," and "eat out of my hand." They are not indigenous to Erin's soil. Danny O'Gill, as portrayed by John Carmody, was a clever bit of work.

Mr. Oakland's vocal efforts were as good as in his early minstrel days. His lullaby was rendered a trifle too fast, but his finishing number, in which his support harmonized very well, was excellently rendered.

Emily Ann Wellman, in "Young Mrs. Stanford," gave a playlet which, for dramatic intensity and capable interpretation, one might travel far and long to witness its equal.

Miss Wellman is not the star by courtesy only. As Mrs. Stanford, the wronged wife, she reached heights only attainable by an accomplished actress. Robert Hyman, as her husband, was virile and satisfying. Thomas Tempest was capable as Mr. Langdon, and Winifred Burke was equally so as Mrs. Langdon. Harry Hayden left nothing to be desired as the secretary, while Russell Parker furnished a pleasant surprise by the comedy he injected into the role of the valet.

And then came Jim and Marion Harkins. Jim is funny, and Marion is clever. Mr. Harkins is slightly reminiscent of Jack Wilson and Jim Francis Dooley, albeit he has a way of his own, and what's more, possesses that delightful attribute, unction.

E. L. R.

ROYAL

The first half of this bill was composed entirely of new acts.

Baraban & Tarry, a pair of whirlwind dancers, opened the show. Their various dances prove their versatility and include a whirlwind number, a waltz, a Spanish dance and a Japanese number. The pair step well. The girl makes a charming stage picture. The act is a good opener and received more applause on Monday afternoon than is usually accorded an act in the opening spot.

Mercedes Alvin & Andy Williams followed with "Bits from Songland." They possess better singing voices than one usually hears in a man-and-girl act. Their opening number is sung well, but the pair should get more into the spirit of the song. The girl's laugh is contagious, and she soon has the house laughing with her. The last number could be speeded up a little. As a whole, the act is good and should succeed in an early spot on any bill.

"The New Lion Tamer," featuring Joe Fields and Will Halliday, has the "makings" of a good vaudeville skit, but whoever wrote the material failed in most of his efforts at comedy. The first part of the act drags considerably. The comedy in the second portion is much snappier, but the impression left by the act's beginning detracts from whatever comedy and merit the last part may contain. The back drop in the first scene is a clever bit of work. Wm. Crackles is a good lion.

If Halliday and Fields would engage someone who is capable of revising this skit, it would be made into a rollicking, funny act. New and original lines in the part of the act done in "one" should be injected. The second half of the turn could also stand building up.

Eddie & Birdie Conrad appeared in a "Vaudeville Classic." More is going to be heard of this clever team on big time. The girl is as winsome and sweet as a girl can be, while the boy is cleverness with a capital C. His song of an Italian boy singing of his love to his Hebrew sweetheart is very funny. The Eddie Foy impression is weak and could be dispensed with to good advantage.

As an old fashioned couple, the team sings a pleasing song to do a graceful dance of the old school. There is no reason for announcing that the last dance is an imitation of Montgomery & Stone in "Chin Chin" because it does not suggest this famous pair at all. The Conrads do some very original and clever business in this number, so why give the credit to the number of Montgomery & Stone? The Chinese dance which they do as a closer is the snappiest kind of business and brought the house down.

Miss Percy Haswell & Co. closed the first half in an Edgar Allan Woolf playlet entitled "Heartsease." The playlet is artistically staged. The actors make the most of what are, on the whole, colorless lines. The plot is passable but is by no means worthy of close inspection. The only place where Miss Haswell has really a chance to display her talents is near the end of the playlet where she tells her daughter of what true love means in a woman's life. She does this bit commendably. Why the author has put an Irish dialect into the mouths of all his characters is not clear, when it would suit the purposes of the comedy just as well to have them talk "real American."

Ray Dooley & J. Gordon Dooley followed intermission and "cleaned up." This pair stopped the show, and when the curtain rose for Clark & Bergman the audience was still applauding. The boy's falls got the most laughs.

Clark & Bergman pleased. Their Chinese number was particularly well done.

The show was closed by the Gaudsmidts and their Spanish poodles. The Gaudsmidts are a pair of capable acrobats and could succeed even without the dogs.

H. G.

VAUDEVILLE

AMERICAN

A packed house downstairs and a comfortably filled roof was the condition at this theatre on Monday night.

On the roof Sadie Fondelier in number one position presented a novelty slack wire act and proved herself to be a clever performer. She is perfectly at home on the wire and juggles balls, knives, bottles and torches, plays an accordion and walks on the inside of a hoop. She is also pretty and attractive, and the applause she received was proof that her work was appreciated.

Sullivan and Mason, two men, in their singing and talking skit, pleased. They are good comedians, have good material and know how to get the most out of it. One of the team has a good voice and sings an Irish song in pleasing style.

Lester Bernard and Earl Lloyd, in their amusing comedy skit, "See My Lawyer," were a laughing hit. One as a straight and the other as a Hebrew kept the audience in a good humor.

Ernette Asoria and company, a man and two women, presented a varied dancing specialty. The man and one of the woman open with a novel Japanese dance. The other woman, in Amazon dress, then does a clever solo dance, in which there is considerable toe work. Her two partners then do a dance a la cabaret. A Spanish dance follows, and then the trio in white costumes, those of the women being of filmy fabric, gave a dance that was pleasingly attractive. An acrobatic terpsichorean stunt by the women made a strong finish and sent them off to a good hand.

After the intermission Kitty Flynn "ragged" her songs with good results. She sang a half-dozen songs and kept the audience with her from the start. Miss Flynn is a prime favorite here. She has a marked personality and knows how to sing songs. She received a hearty welcome on her entrance and was so well liked that it was difficult for her to break away.

George Drury Hart and company presented the dramatic playlet "The Pardon" and won well deserved favor. There are three men and a woman in the sketch and each one is a capable player.

That king of laughmakers, Jack Wilson, direct from the Palace, scored the great big hit of the bill. As usual Mr. Wilson made his impromptu review from the work of the acts which preceded him on the program. None of them escaped his funmaking, and for good measure he made a butt of the orchestra leader. He not only made those in front laugh, but Frank Hurst and Dolores Swarez, his two assistants, as well. Mr. Wilson sang one number, a parody on "I Know I Got More Than My Share," but that one had more laughs to every line than is usually found in a dozen parodies.

It is reiterative to say that Jack Wilson is clever, that he is a top-notcher, but it is difficult to write anything about him without saying it. His wit is so spontaneous and genuine. It is no effort for him to get a laugh out of anything, no matter how trivial the subject, and it is all done in such sober fashion that it only becomes the funnier.

Mr. Hurst and Miss Swarez were able assistants to Mr. Wilson, as well as good foils. Their individual work in the act consisted of singing, which was well received.

The Three Escardos offered an acrobatic act above the average. They are well built young men and their work is clean cut. The top mounter is an expert at "doubles" and "twisters," some of which are done from a cradle and some from a trampolin to the stage. They do an excellent routine and the act is one that would be a credit to any bill.

The pictures closed the bill.

Downstairs the feature film was "20,000 League Under the Sea." E. W.

FIFTH AVENUE

The usual big audience was in evidence on Monday afternoon to view the bill offered by Manager Quaid for the first three days of the week, and judging by the frequent applause the verdict was favorable.

The Hughes Musical Trio, two men and a woman, started the vaudeville ball rolling and set a speed that would have augured ill for an act not up to a good standard. They opened with a cornet duo by the men, accompanied on the piano by the woman, and went into a cornet trio. Then followed a cornet trio in which the three players did some remarkable triple-tonguing. Then came a banjo offering with the three playing. A violin solo was next by the taller of the men, and the finish was a saxaphone trio. They are good musicians. They scored a well deserved success.

Jack Ryan and Billy Joyce followed with a singing and piano act. They sang a budget of songs and put them over to good effect, in spite of the fact that they followed a strong musical act. A position further down on the bill would give these boys a better chance.

"From Zaza to Uncle Tom," that old but ever new offering of Wm. H. Murphy, Blanche Nichols and company, was num-three on the bill. No doubt there were many in the audience to whom the sketch was not new, but the hearty laughter that greeted the work of the players was proof that it still held its popularity.

Francis Yates and Bernard, in their aptly named act, "Who's Who, and Which," made a decided hit. They open with Wheeler in a dress suit and Yates in woman's clothes, and the latter impersonates a woman so well that many in the audience were fooled until he took of his wig. They then reverse costumes, Wheeler doing a burlesque female impersonation. Yates has a good voice and uses it to advantage in an Irish song. Wheeler is one of the best soft shoe and eccentric dancers seen here.

Sam Dody has a capital single which he calls "A perfect day." He has a good line of talk, sings a couple of character songs and finishes with an excellently arranged medley of popular songs which are fitted so well together that they tell a connected story. Dody is a good entertainer. His patter is bright and he knows how to put his stuff over the footlights. The approval extended to him was well earned.

Grace De Mar is somewhat different from the average lady single. She does a talking act, starting off with an imitation of a wife who is going to take a trip to California and her husband is at the Pennsylvinia Station to see her off. She then does a telephone switchboard operator and closes with a girl on a subway train. Miss De Mar has a cleverly constructed and well written monologue, filled with up-to-date material and bright lines. She is a remarkably clever entertainer, has magnetism and a decidedly pleasing personality. She was the great big hit of the bill.

Mazie King, assisted by E. E. Marini, presented her dance creations. Her opening might have been called "Springtime in Ye Olden Time," the costumes of herself and Marini and the back drop reminding one of this title. Then came the modern cabaret dance and the finish was *a la Militaire*, with setting representing a fort, the music having a martial strain and the dancers dressed to suit.

Miss King is well known as a toe dancer and her work in this act is up to her usual high standard. Mr. Marini is also an excellent dancer. The act was received with marked approbation.

Mabel Burke, an old standby here, sang an illustrated song to good results.

Another installment of "Patria," with Mrs. Vernon Castle, was the feature film and the interesting episode held them to the close. E. W.

JEFFERSON

Chas. Ledegar does too much fooling before getting down to his real work, performing on a tight rope. He then gets a number of laughs and some applause.

DeBall and Romaine, in songs and talking, got a big hand. Romaine does the singing and has a powerful voice. But he draws his notes in a displeasing way. He opens with a song, but is interrupted by some false notes by DeBall, the clarinetist, in the orchestra, and lots of comedy cross talk results. DeBall then goes on the stage and the two entertain.

The Five MacLarens comprise a Scotch musical act. They play on various instruments, bagpipes included, and also sing and dance. The offering is a very good one, the only weak spot being the song by the two young girls. These two are very dainty misses but have weak voices and the orchestra entirely drowned their song. They sing mechanically, too, but what they lacked here they made up in their dancing. The troupe has a good finish and responded to an encore.

A long unnecessary wait preceded Maidie De Long and the orchestra seemed unfamiliar with her music. However, this did not prevent this clever comedienne from going over big. Her baseball number was especially liked.

Allen and Francis found it hard to put over their comedy talk, but when they started to dance their eccentric dances the audience liked them.

Mullaly, Pingree & Co. in a sketch entitled "Miss Thanksgiving" met with a hearty response from an appreciative audience. The sketch is replete with laughs and commands interest throughout.

A cordial reception was accorded the Bell Boy Trio, who furnish many laughs with their songs, dances and comicalities.

The Three Regals present a classy acrobatic offering. Dressed as blacksmiths and with the scheme carried out in their setting, they exhibit feats of strength, all of which were applauded. S. W.

CITY

The Four Casters offer an acrobatic act in which there is too much sameness. However, their stunts were skillfully performed and received big applause.

McCloud and Carp, banjoist and violinist, are a mediocre musical duo. The violinist tries to inject comedy in playing but does not succeed in getting it over. They finish with lots of noise and get a big hand.

"All Wrong" is a comedy sketch, in which a wife becomes tired of the monotony of her domestic life with her English husband. She longs for excitement and goes into hysterics, falls onto a couch and dozes off. She then dreams that her husband is not at all the peaceful Englishman she thought he was but a crook and a murderer, and when she awakes is only too glad to resume quiet life. The sketch contains a number of laughs, but received only fair applause.

Mills and Moulton had the audience laughing all the time, but the song at the finish weakens the act.

The Golden Troupe of four girls and five men, render several operatic selections and then exhibit some dancing, in which they excel. The act is gorgeously costumed and is a pretentious vaudeville offering.

Mabel Harper, chuck full of personality, captivates with her songs and comedy. She does a good deal of "rough stuff" but her work was liked at all times. Her laugh was certainly infectious and she pleased very much. The applause she received was well deserved. A girl pianist accompanies her.

The Annis Trio present an acrobatic turn. The woman in the act is not a mere assistant and performs numerous stunts, exhibiting remarkable strength. S. W.

COLONIAL

Brice and King, Sam and Kitty Morton, and Daisy Jean at the Colonial this week form the nucleus of as good a variety bill as one would care to see.

The show opened with the Hearst-Pathé News Pictorial. In the first spot was Aphdale's Zoological Circus. The act contains four bears, eight dogs, three monkeys and one anteater. This is an entertaining turn. A dog and a monkey furnished good comedy throughout.

Eadie and Ramsden, in "Charlie's Visit," did some clever work. The act as a whole, however, lacks finish and is poorly constructed. The "legmania" work of the man, supplemented by his contortion feat, has not been surpassed, if indeed equaled, in these parts for many moons.

Daisy Jean, billed as "Europe's Musical Prodigy," performed creditably on the piano, violin and 'cello. She also sang several selections in a sweet soprano voice.

Stuart Barnes' effervescent monologue never went better. He has a line of material which goes especially well with the ladies. His talk on the high cost of living brought up the subject of eggs and the altitudinous prices they have reached.

Brice and King—one would think that would be all that was necessary to say about this sterling act, for the simple announcement of their turn was the signal for prolonged applause. Their perfect enunciation in their song numbers and grace personified in their thoroughly artistic terpsichorean efforts stamps this act as class.

Chester Spencer and Lola Williams and the barrel breezed over in great shape. Mr. Spencer's comedy is of the "nut" variety, and their offering was a hodge-podge of stuff that defies definition. Miss Williams' articulation will stand considerable improvement. She was a worthy foil for her partner.

"The Sweetmeat Game," an Oriental playlet presented by May Tully, had San Francisco's Chinatown as its locale. Although grewsome, it was interesting and as a whole well acted. Its five characters were sustained by Albert Perry, Fred Goodrow, Margaret Greene and Charles McEwen. It was Miss Greene who sounded the only discordant note. In reading her lines her articulation was generally imperfect. In other respects she was fairly capable.

A genuine substantial hit was registered by the Evergreen Duo, Sam and Kitty Morton, who have given three clever children to the stage in Clara and Paul and the latest addition, Margaret. It is pleasing to relate that these exponents of a style of comedy that has become practically extinct are, after thirty-six years, making good entirely on their merits. They entertained the audience for half an hour, and for a finish did a bit of dancing that for grace and execution would be difficult to surpass.

"Patria" closed. E. L. R.

PERFORMERS CHOOSE PLAYS

Ruth Chatterton's company, when questioned as to the play on Broadway they would prefer to see made the following selections: Marguerite St. John, "A Kiss for Cinderella"; Mrs. Charles G. Craig, "Turn to the Right"; Frances Goodrich, "A Kiss for Cinderella"; Barbara Milton, the same; Bruce McRae, "Johnny Get Your Gun"; W. H. Sams and Walter Connolly, "Magic"; Charles Trowbridge, "Turn to the Right"; Robert Ames, "A Successful Calamity"; Harry Mestayer, grand opera. Miss Chatterton picked "Old Lady 31."

SON FOR BERT CHAPMAN

BOSTON, Mass., March 8.—An eight-pound son was born to Mr. and Mrs. Bert Chapman recently. Both mother and baby are doing nicely. Chapman is a member of the team of Willis & Chapman.

VAUDEVILLE

ELSA RYAN & CO

Theatre—*Palace.*
Style—*One act comedy.*
Setting—*Living room bachelor's apartment.*
Time—*Eighteen minutes.*

Elsa Ryan in the role of "Peg" a type borrowed from "Peg O' My Heart" showed how a woman reporter could be delightfully feminine and clever as well with a distinctly Irish brogue to add interest to it all.

William Roselle, the man, carries Miss Ryan, the woman, into his apartment and lays her, with bad grace, on a sofa. He then dashes a few drops of water in her face to revive her.

As she awakens he sits down on the opposite side of the room and starts to read, telling her, when she feels well enough, she can get out. Not entirely surprised at his abrupt manner, she asks for a drop of liquor. Learning that he keeps none in the apartment, she asks for water. He tells her it is on the sideboard.

Finally she elicits the information from him that he hates women, particularly Irish women. He is a writer, a soldier of fortune, and a recluse who refuses to be interviewed. He tells a tale about being married twelve years ago to a slip of a girl in Venezuela, as he was about to be shot as a filibuster in a government revolt. The girl ran away and later claimed his fortune in New York and has never been heard from.

Peg falls in with the story and claims she is the wife. In a spirit of adventure, the man takes it as the truth and tells her she will have to live there with him. As he tries to force an embrace upon her—and insists on being master in his own house—she, thoroughly frightened, acknowledges she is lying; that it's all a joke; that she is not his wife. After which he acknowledges he made up the story himself.

Thoroughly awakened from his cloister existence, he insists on knowing who she is. She acknowledges she is the reporter who has been pestering him for an interview for weeks, and claims a hat as a bet that she would get into his apartment and remain there twenty minutes in conversation with him.

Both Miss Ryan and Mr. Roselle are ideal in the parts and the only spot that can be criticised is at the beginning of the story. Miss Ryan's pert speech and the manner of her entrance, help to carry out a wrong impression, when considered along with the speech or suggestion, "that she can get liquor in the corner saloon." One might get the impression that she is a woman of the streets instead of a newspaper woman who has designedly fainted on the man's door step. P. S.

DE KOCH TROUPE

Proctor's 125th Street.
Style—*Acrobatic.*
Time—*Eight minutes.*
Setting—*Full stage.*

This troupe, three men and two boys, work in street clothes. Much of their stuff is of the standard variety, but stands out from similar turns because the men waste no time in kowtowing to the audience.

One of the bits is very much out of the ordinary. A dog sits on the head of one of the performers. A second performer then climbs on the shoulders of his partner and, with his head on the dog's head balances himself. Also, one man climbs a ladder, with another balanced on his, head against head.

Some comedy is interjected when the two youths appear in the make-up of Charlie Chaplin.

The act throughout is classy and makes an excellent opener. J. L.

NEW ACTS

(Continued on Page 25)

A BANDBOX REVUE

Theatre—*Palace.*
Style—*Juvenile revue or fantasy.*
Setting—*Special scenery.*
Time—*Twenty-five minutes.*

Presented, conceived, composed and staged by Gus Edwards, but without Gus Edwards in the cast, "A Bandbox Revue," featuring Georgie and Cuddles, looks like a real hit on any old bill. The lyrics, by Jean Havez are bright and up to the minute.

Besides Georgie and Cuddles, Vincent O'Donnell, a liliputian, stands out for special mention in the cast. Little O'Donnell, besides being a good comedian. has a good voice and convincing stage appearance.

The first drop represents a toy shop—with a lot of well dressed kiddies looking in the windows. Little Cuddles, in rags, is looked upon with disdain and they go in the shop leaving her crying. A big fellow comes along and calls her Cinderella. He offers to take her home and dress her up as the Cinderella of Fairyland was dressed up.

The next scene is in his home and the tiny chorus ladies appear as shop girls, each with a bandbox for the waiting Cinderella. She stands on one and is dressed in a bizarre affair in which she sings Little Miss Vogue." Georgie makes his appearance (as the son) "in his first long pants" and sings a song about them.

"There's No More Regular Kids," sung by Georgie and Cuddles, "Capt. Kiddo" and the Tellegen-Farrar satire used in their old act, all show Georgie growing stronger in voice, physique and showmanship.

A dance by Miss Lucille comes in for considerable applause, as does Little O'Donnell's Irish number. The closing number, "When I Grow Up to Be a Soldier," brings the big fellow on the stage again, as Uncle Sam, and the girls do a rifle drill and march, which earns many bows for them, everyone in appropriate exaggerated B'way show-girl uniforms.

Georgie is destined to become something more than a child celebrity—and Cuddles' mimicry and perfect stage deportment, is destined to make her a coming actress of ability as well as beauty. P. S.

SMALL AND SMALL GIRLS

Theatre—*Harlem Opera House.*
Style—*Singing, dancing.*
Time—*Ten minutes.*
Setting—*Special drop in one.*

John Small and his girls have an offering of song, dance and chatter which is presented in front of a rather elaborate plush drop. The opening is rather novel, the two girls appearing in front of the center of the drop singing a little French song which is responsible for the introduction of John, who makes his entrance from the center folds of the drop.

The Trio then renders a character song and dance which is later followed by a modern dance by one of the girls and Small. The dance seems to give momentum to the act, which is lost, however, through the slow and boresome dialogue which ensues between John and the girls. It is quite necessary for talk in this act, but a little more humorous and snappy material should be used.

The concluding number of the turn is an Irish character song with dances, for the rendition of which Small and the girls are attired in costumes typical of Erin. This number is very novel and a suitable one for the close of the act, practically saving it. A. U.

ALDRICH & FLEMING

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twenty minutes.*
Setting—*Music room, full stage.*

Aldrich & Fleming present a classical musical offering which, when its rough edges are worn off, will find sufficient time on the two-a-day circuits to keep them busy for some time to come.

For the introduction of their songs a sketch is used.

The story of it is both interesting and conventional. It tells of the tenor breaking up the scene of the prima donna through a "sneeze" during her big number the night before and of her falling out with him. He calls at her apartment to retrieve himself. She, however, is rather indignant, but he finally persuades her to go through their singing numbers.

Aldrich, despite his absence from the stage for some time, has not lost any of the rich tone of his voice and Miss Fleming has an exceptionally pleasing soprano voice. All of their numbers took several encores. With the singing of the last selection the story unfolds itself, when, again in the same place as the previous evening, the tenor has his sneezing spell and again interrupts the big scene of the prima donna's song. He explains that this was the cause the night before and not intentional, which seems to satisfy the prima donna and brings the offering to its conclusion. A. U.

KITTY FLYNN

Theatre—*Bijou, Brooklyn.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One.*

Kitty Flynn presents a singing act which is a standard of its kind. She has a contralto voice, well suited for rag and coon selections. The singer has a pleasing way also and wastes no time in exiting and re-entering, chatting with the orchestra leader or any other form of time-killing, but sings her songs one after the other with plenty of "pep" and personality.

Her first number is a want-to-go-back-home selection. Her second selection is a coon novelty. Then there is an Hawaiian number. This is followed by an eccentric song and clever dance.

Miss Flynn will find it easy going in the small time houses with her new routine. H. G.

DOROTHY WAHL AND CURTIS BROS.

Theatre—*Fulton, Brooklyn.*
Style—*Singing, violin and piano.*
Time—*Ten minutes.*
Setting—*One.*

One of the Curtis boys plays the piano, while Dorothy Wahl sings a Honolulu number. She has a pleasant voice, well suited to rendering popular selections. The boy at the piano is an exceptionally good player.

Her next song is about her violin man. During the number the other Curtis boy enters, playing his violin.

After this number, she makes her exit and an aria from "La Boheme" is played as a violin solo.

The Curtis Brothers conclude the act with a Chinese rag selection of their own.

The act is well suited to small time houses. The violin solo is rather weak and could be dispensed with to good advantage. It should be replaced by another vocal number by Miss Wahl. H. G.

INMANN AND WAKEFIELD

Theatre—*Olympic, Brooklyn.*
Style—*Comedy talking.*
Time—*Sixteen minutes.*
Setting—*Special in one.*

Billy Inmann and Frank Wakefield, the former burlesque comedians, have a most welcome offering for vaudeville. Inmann, as a "Tad" and Wakefield as "The Wise Guy," attired in immaculate evening dress, have an abundance of rapid-fire humor and comedy composed of up-to-the-minute bits.

A pleasing theme of a story is carried through the entire action of the turn. It is one of heart interest. The Wise Guy "ropes-in" the "Tad" in a business deal and finally, after hearing the man's story about his son who ran away, looks into the case of a watch which he had extracted from the Tad's pocket and discovers the picture of his mother. He then admits that he is the "black-sheep returned again."

The act was in the next to closing position on the bill at the Olympic and had things practically its own way. A. U.

THREE TONES

Theatre—*American.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One.*

These three dapper looking fellows know how to harmonize well and put an abundance of "pep" into the popular song numbers that they sing. Their act is the kind that will always please.

Their first number is a novelty Hawaiian song, followed by a novelty love song. One of the trio then sings a solo about the modesty of Eve in comparison with the girl of today and puts the number over to good effect. This is followed by two more trio numbers. H. G.

CARR AND CROUGH

Theatre—*Fifty-eighth St.*
Style—*Comedy.*
Time—*Thirteen minutes.*
Setting—*Box.*

A man and woman are in this turn. When the curtain rises, the man is seated at the piano. The woman appears and asks him to be her partner, as her real one has not appeared. They do a dance, which is followed by considerable slapstick comedy. Both of the performers do all sorts of silly gyrations in an attempt to get laughs, but the audience assumes a nonchalant attitude throughout.

For one of the bits, the man plays a cigar-box violin. For another, he mounts a table, on which a large bottle has been placed in addition to a chair. With one hand on the bottle and one on the chair, he raises his body in mid-air, later balancing himself with one hand, his only apparent support being a finger in the bottle. It was obvious, however, that he had some solid obstacle in his hand, and the crowd was not fooled by the business.

This couple should confine their turn mostly to dancing.

THE THREE SYNCOPATORS

Theatre—*Fifty-eighth Street.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One.*

The Three Syncopators, men, are stylish in appearance. They work in dress suits and open with popular ballads. Among their numbers are included operatic flashes in ragtime.

Their voices are forceful and blend well, while considerable snap is put into their work. Perhaps a humorous number added to the routine would give it a wider appeal. J. L.

RATS EXTEND LOEW CIRCUIT STRIKE

(*Continued from page 4.*)

On Friday Frank Terry informed Manager Pottsdam that he would work no longer as he was a White Rat. Another act was obtained in his place.

During the supper show on Friday several eggs were thrown from the balcony at performers, but the Pinkerton men who were distributed about the house caught the disturber and ejected him from the house. While being ejected the man said: "I am doing this for the White Rat cause, and even though you throw me out there will be plenty more to break up your performance."

Disturbers Ousted.

While the Bennett Sisters were on the stage on Friday night one of a team of actors who was in the audience, attempted to break up the act by calling "scab" from the audience at the girls. He was found by one of the Pinkertons and created a scene while being ejected from the theatre. He attempted to strike Manager Pottsdam, but the latter beat him to it and gave him a good whaling.

Perhaps the most trouble was caused at the Lincoln Square Theatre on Thursday night as the Rat agitators got into the theatre just before the beginning of the evening performance. They circulated around among the actors and induced Mr. and Mrs. Sidney Baxter, wire walkers, who were the opening turn, to walk out. The pickets created a considerable scene and, as a result, two of the women on the bill fainted, they being Miss Ward, of Archer and Ward, and Mary Rogers, of Will and Mary Rogers. Neither of these turns were able to resume the evening performance on account of their condition, but returned to the bill on Friday.

As a result of this situation the bill was delayed for a considerable period. Word was then conveyed to Manager Al Darling, of the Colonial Theatre, and he despatched Ashley and Allman from his theatre and several other acts to the house. Joe Termini also went over. About 9:30, with the arrival of the other acts, the show at this house was started and ran without any delay.

Manager Darling, of the Colonial, held all of the acts in his theatre in readiness to go to any theatre that evening where their services might be needed.

Trouble at Delancey Street.

At the Delancey Street Theatre on Thursday night Tommy Ray, the singing fireman of the Lusitania, was the only one of the acts to walk out. However, on Friday, Alf Rippon, Kelley and Drake and Gordon and Dey failed to appear for the matinee performance. Their place was quickly taken by other acts.

Sandy Shaw was the only one to walk out of the Orpheum on Thursday, and on Friday Vivian Arnsman failed to appear for the matinee.

The National, where the White Rats reported on Thursday night that they had "pulled" four acts out of six, only lost one act. That was the Josephus Troupe. Two members of this act were persuaded by the White Rat emissaries to walk out and the other three members were willing to give their turn. Manager Henry Loew decided that his show was of sufficient length without the turn so let them go.

Kurtis' Roosters were the only turn to heed the strike call at the Majestic Theatre, Hoboken, on Thursday. But, on Friday, Weber and Pond, and Saint Clair and Casper failed to appear for the performance. Other acts were in the theatre in readiness to take their place on the bill.

Demarest and Dahl was the only turn to desert at the Bijou, Brooklyn, and none of the turns joined the walkout on Friday. It was said that at this house there were five members of the White Rats on the bill who refused to walk out.

At the Fulton, Brooklyn, Equillo Bros. was the only act to desert on Thursday evening. Several of the pickets attempted to start a disturbance about the theatre, but were quickly driven away by the police.

Esther and Grindell Stuck.

At The Boulevard, in the Bronx, the pickets tried every possible means to get Esther and Grindell to walk out on Thursday night. They blocked the entrance of the performers at the stage door and finally, when the woman called for help, were driven away by house employees. None of the acts walked out on Thursday, but on Friday Patsy Doyle failed to appear. It was said the reason for Doyle's failure to work was that he had some White Rat bonds, and was afraid that he would lose the money if he should refuse to walk out.

Meehan and Knapp failed to appear at the matinee on Friday at the De Kalb Theatre in Brooklyn.

Four acts were persuaded to walk out of the Seventh Avenue on Thursday night. They were the Leightons, Henry and Lizelle, Kelly and Mayo and the Three Gillettes. Other acts were quickly obtained from Manager Swift of the Harlem Opera House, and Harry Dailey of the Alhambra, which theatres are close by, to take place of the strikers.

The Leightons, who were working on the Loew Circuit on a play or pay contract, had six weeks time to finish. They were formerly on the V. M. P. A. "blank" list," and it is said that the Loew Booking Office had interceded for them with the managers' organization so that they could play the time. They were then accepted and joined the N. V. A., renouncing any allegiance to the White Rats at that time.

The Loew offices have instructed their attorney to bring suit against these performers for damages through their failure to fulfill the contract. They were receiving $250 a week from the Loew people, and were also appearing each midnight at the Cocoanut Grove show atop the Century Theatre. They are said to be quite well to do, and the Loew offices expects to collect the damage.

Beth Mayo, of the Kelly-Mayo turn, explained in the Loew offices that she had not walked out, but that her partner was the guilty one, and that she could not do her turn alone. Her excuse was accepted, and as soon as she obtains a new partner will be supplied with work on the Loew Circuit.

Failed to Appear.

At the Greeley Square on Friday Clark and McCullough failed to appear for the matinee performance. None of the other persons on the bill showed any sign of walking out Thursday night, despite the fact that more than a dozen White Rat workers were about the theatre to induce them to quit.

At the Avenue B Theatre on Friday Everards Monkeys were missing from the bill.

At the Newark Theatre White, Mullaley and White, Greene and Platt and Charles and Mary Cleveland and a sketch called "A Soldier's Wife," were the acts to walk out on Thursday. One of the walk-out acts locked the members of the team of Casson and Earl in their dressing rooms, and they were unable to get out until too late for the performance. It was at first thought that they were also strikers, but after they had made their explanations to the Loew office were allowed to continue on Friday.

The members of "The Soldier's Wife" act walked out against the advice of the owners of the act, as it was staged by Roland West, who was formerly connected with the Loew offices. It is said that the Loew people will institute suit against the Clevelands, as they are known to be in good financial circumstances, having played the Loew time continuously for several years.

Managers Deny Claim.

Francis Gilmour, one of the White Rat organizers, reported on Thursday night to Mountford that all of the acts, musicians and stage hands appearing at Loew's New Rochelle Theatre had walked out, and the house was dark. Much glee was manifested in the clubhouse as a result of this statement. However, upon investigation by THE CLIPPER that evening, it was stated by the manager that no one had walked out of the theatre, and that all of the acts were playing as usual.

The White Rat workers had also given out reports that they had darkened several of the Loew houses about New York and Brooklyn, but upon investigation their statement could not be verified.

WOULD HALT UNION PICKETS

ROCHESTER, N. Y., March 10.—Testimony in an action to make permanent a temporary injunction which was granted last December restraining the officers and members of the Rochester Union 253, American Federation of Labor, known as the Moving Picture and Projecting Machine Operators Protective Union, from interfering with the business of three Rochester moving picture houses, the Rose Grand, the Plaza, and the Astor, is now being heard before Justice Benton in Equity Term of the Supreme Court in this city. It is charged that the Union has "picketed" these playhouses because of the alleged refusal of the management to employ members of the local union. Justice Rodenbeck on December 30 granted the temporary injunction on application by Judge John F. Kinney, who represents the theatres, who are the plaintiffs in this action.

FIRE NEAR, THEATRE EMPTIED

A moving picture house at 313 and 315 West Fifty-ninth street was cleared of its patrons last Wednesday night, when a near-by five-story building caught fire. The 500 patrons marched out while the orchestra played "The Star Spangled Banner." Poison gas overcame a number of firemen and other persons.

HARCOURT LOSES SUIT

George Harcourt lost his case against Oliver Morosco, in which he sued for two weeks' salary. Harcourt had signed a contract to appear in "The Fugitive," but Morosco and the directors decided he was not the type for the role and he never rehearsed.

McMANUS IS SONG PLUGGER

MONESSEN, Pa., March 13.—Billy McManus, the "spotlight" singer who is filling a fifteen weeks' engagement at the Star Theatre in this city, is scoring heavily as a song plugger. He memorizes and puts over two new songs daily.

TO RAZE TERRE HAUTE HOUSE

TERRE HAUTE, Ind., March 10.—The Varieties Theatre, formerly a vaudeville house and lately showing pictures, will be thrown down by April 1 and a new theatre to be devoted to vaudeville and pictures will be built on the site.

STAGE-STRUCK GIRL MISSING

Victoria Rubenstein, a sixteen-year-old stage-aspirant, has been reported missing from her home since last week. She held a position last year with a side show at Coney Island and her mother declares her to have been stage-struck.

STILLWELL TO ACT IN AFRICA

George A. Stillwell sailed last week for Africa to fulfill a theatrical engagement with the Australian Producing Co. He will appear in "The House of Glass," "Kick In," "The Easiest Way" and "It Pays to Advertise."

THEATRE FOR FIFTIETH STREET

The Herald Square Holding Co. has purchased two houses at 132 and 134 West Fiftieth Street and intend building a small theatre for concerts and moving pictures on the site.

CHILDREN TO SEE "F-7"

School children of New York, over twelve years old, will witness a special performance of "Submarine F-7" at the Winter Garden, Friday.

POLIS AT INAUGURATION

S. Z. Poli and wife were in Washington last week to witness the inaugural ceremonies. Manager James Thatcher also visited the Capital.

ACTRESS RUNS CANDY STORE

Helen Lowell has embarked on an enterprise of her own, having opened a candy shop in Pelham.

MORGAN WITH "INTOLERANCE"

A. E. Morgan has left for Chicago to take charge of the "Intolerance" exhibition.

LANSING HAS NEW THEATRE

LANSING, Mich., March 9.—The Empress, a new popular priced house was opened here last night. The theatre is owned and managed by J. M. Neal, and is a fine structure, seating about 900. The house will be run on the "three-a-day" policy, with four acts of vaudeville and pictures, booked by the Marcus Loew office, and splitting with Detroit. The prices of admission will be 15 and 25 cents. The opening bill, in addition to pictures, included: Goodell and Denton, Mae Page Taylor, The Ziras, McKay's Scotch Revue, and Prof. Burchell in a recital on the Hope-Jone Organ.

NEGRO SUES THEATRE—LOSES

ZANESVILLE, O., March 12.—A damage suit for $500 was brought against Henry Stemm, manager of the Quimby Theatre, a motion picture house, by Basil Ramsey, a negro, on a charge of discrimination. Stemm forced the negro to sit in the place provided for negro patrons, to which Ramsey objected. The suit was tried in common pleas court before Judge Lemert, the jury being out but 12 minutes and returned a verdict of not guilty. The costs, amounting to over $100, were paid by the plaintiff.

FILMS HALTED SUNDAY NIGHTS

ROCKFORD, Ill., March 10.—Mayor Bennett vetoed the ordinance permitting motion pictures to remain open after 6 p. m. Sundays. The film managers raised the prices for Sunday afternoon, but the people have not yet become accustomed to paying big prices on Sunday. Reports from the churches do not indicate that people are flocking to the services Sunday night.

FILM PIANIST HALTS PANIC

OTTAWA, Kans., March 13.—Loss of life in a fire which broke out suddenly in a motion picture theatre here recently was prevented by the presence of mind of a pianist, Harry Mapes, who played throughout the panic that followed the discovery. Several men in the audience assisted in quieting women and children. The theatre, valued at $6,000, was ruined.

JUDGE'S WIFE WRITES PLAY

DENVER, March 10.—Mrs. Ben B. Lindsey, the wife of Judge Lindsey, has written a play, based on a Denver murder trial, which the Denham Players will produce week of March 25 at the Denham Theatre. The play is a sensational drama and is entitled, "The Greater Love."

CASTLE GETS WAR CROSS

One of the arrivals on the Adriatic last week was Mrs. Vernon Castle, who has been visiting her husband in England. Vernon Castle has become an expert aviator, and has received the war cross from France for bringing down two German machines.

BELLE BAKER CANCELS PALACE

Belle Baker, who was to have appeared at the Palace Theatre this week, was compelled to cancel her engagement on account of throat trouble. She has gone to Lakewood for a week's rest.

ADVANCE MAN SEEKS DIVORCE

LOS ANGELES, March 3.—Ray W. Jones, advance car No. 2 manager of the Al G. Barnes Circus last year, has filed suit against Elma A. Jones for divorce.

WILL ARCHIE AROUND AGAIN

Will Archie, after a two weeks' siege of sickness, has recovered and will invade vaudeville the latter part of this week.

MISS JOHNSTONE NOT ENGAGED

Justine Johnstone denies the rumor that she is engaged to Guy Bolton, librettist of the piece in which she is playing.

STORK VISITS PHILLIPS' HOME

SIOUX CITY, Ia., March 7.—A baby girl was born to Mr. and Mrs. Glen W. Phillips at their home in this city.

MRS. JANIS OPERATED ON

Mrs. Josephine Janis, mother of Elsie Janis, was operated upon for appendicitis last week at the German Hospital.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, MARCH 14, 1917.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION
One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 210, 35 S. Dearborn St.
CASPER NATHAN, MANAGER.

Southwestern Office—1125 Grand Ave., Kansas City, Mo.
AL. MAKINSON, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila, P. I.; Gordon & Gotch, 123 Pitt; Manila Book and Stationery Co., 128 Escolta Street, Sydney, N. S. W., Australia.

AN ARGUMENT FOR SUNDAY SHOW

Chief of Police Michael T. Long of Newark, N. J., has delivered a body blow to the opponents of Sunday amusement when he testified before an Aldermanic investigating committee that the theatres of Newark had given to charity last year $70,000 from the receipts of their Sunday performances.

This means that nearly $1,400 a week was devoted to the needy and deserving of the city of Newark from a source which the Sabbatarian societies and many ministers of the Gospel are doing their utmost to stop, and that the men responsible for the source are guilty of committing charitable acts to many of their fellow beings who have been overtaken by misfortune.

Of course we know that such charity will ever be condemned by canting, so-called Christians and all institutions and individuals whose almsgiving is always carefully noted in the daily press, but we also know that all real men and women are grateful that such charity exists.

This action of Newark managers is sure to convince all persons not cramped with narrow-minded views that Sunday amusements have more than one mission, and that the example set by the men responsible for such amusements might well be followed by many a pillar of the church.

As a sidelight upon the situation it might prove instructive if the same Aldermanic committee were to investigate the churches of Newark for the purpose of learning how many thousands of dollars they had contributed to charity during 1916. It is more than likely the churches would resent such an attempt and claim their exemption rights.

We have long espoused the Sunday amusement course, particularly as regards the motion picture houses, on the ground that it forms a necessary relaxation for many who are unable, because of their duties, to visit a theatre on any day but Sunday. It is neither right nor just to deprive persons so situated from privileges enjoyed by their more fortunate fellowmen.

But the testimony of Chief of Police Long furnishes another cogent reason why Sunday performances should be encouraged. It is the strongest argument that could be advanced in favor of the Sunday show, and there is not a manager in the country who would be unwilling to give his pro rata share to the worthy cause of charity.

ANSWERS TO QUERIES

W. R., Grand Rapids.—You are right. Lillian Russell is the wife of Editor Moore of the *Pittsburgh Leader.*

* * *

B. C., Trenton.—George Arliss is a native of England. He first won prominence in America as a member of Mrs. Fiske's company at the Manhattan Theatre.

* * *

G. I. H.—Mary Pickford appeared in "The Good Little Devil" (spoken drama), produced at the Republic Theatre, this city, by David Belasco.

* * *

E. M., Harlem.—Thos. J. Ryan was a member of the stock company at Weber & Fields Music Hall and appeared in their first two productions—"The 'Art of Maryland" and "The Geezer."

* * *

X. Y. Z.—Bessie Abbot was formerly one of the Abbot Sisters who did a singing and banjo playing act. They were with Albert Chevalier when he made a tour of this country at the head of his own vaudeville company. The company appeared at the Garrick Theatre, this city.

* * *

M. N.—The Spooner Stock Company appeared at both the houses you mention in Brooklyn.

* * *

S. S. T., Philadelphia.—"The Last Chapter" was produced at the Garden and "The Year One" at the Star.

* * *

O. G., Camden.—"Ben Hur" and "The Waltz Dream" were both presented at the Broadway Theatre.

* * *

T. F. B., Aurora.—R. G. Knowles, the well known vaudeville star, was at one time a member of Augustin Daly's Co.

DENY TAKING GAG

Editor, NEW YORK CLIPPER.

Dear Sir: In your paper I note there was an article stating that the Watson Sisters had lifted a gag claimed by Mr. George Morton, formally of Kreamer and Morton.

In the first place we never had a reputation of taking any one's material. Kindly do us the favor to make mention the fact that Mr. George Morton, in the first place, is not the originator of the face and coffee gag, and I challenge him to prove same. How can a person claim something he does not originate? The gag he speaks of we have often used when in burlesque.

I've got a thousand dollars that so says he is not the originator of the gag he claims is his.

We have a reputation, but made it ourselves, not from other people.

Trusting you will make a note on the above,

We are, sincerely,
WATSON SISTERS.

BUFFALO, N. Y., March 8, 1917.

THANKS THE CLIPPER

Editor NEW YORK CLIPPER:

Dear Sir—I wish to take this opportunity of thanking you for inserting in your valuable paper the notice of my father's death. We were playing at the Blinn Theatre, Frankfort, Ill., for the Western office of Marcus Loew, and, after finishing our engagement Saturday, Mr. Carlton, the manager of the theatre, informed us of the sad news, as he was the first to see it in THE CLIPPER. If it had not been for your valuable paper, I do not suppose we would know anything about it, as I had failed to let my folks know my whereabouts for the past four weeks. Thanking you again for your kindness and courtesy extended, I remain,

Respectfully,
J. H. MCGEE,
(Of McGee & DeVoy.)

Chicago, Ill., March 4, 1917.

Correspondents Wanted
THE CLIPPER
Wishes Live, Wide-Awake Representatives
EVERYWHERE
NEWSPAPER MEN PREFERRED

OLD TIMER.—You are wrong. "The Black Crook" was originally produced in 1866. It was not presented at the Academy of Music till many years later.

* * *

D. D., Utica.—Mrs. Leslie Carter first appeared in "Adrea" at the Republic Theatre, then under the management of David Belasco.

* * *

E. R. B., Scranton.—The late Peter F. Dailey appeared in "A Good Thing," by J. J. McNally, at the Casino.

* * *

L. A., Cleveland.—Willis Sweatnam was featured in "Excuse Me."

* * *

M. E. M.—The late Kyrle Bellew appeared in "A Gentleman of France" at Wallack's Theatre, Broadway and Thirtieth Street.

* * *

R. F., Sr.—Archie Boyd starred in "The Old Homestead" on the road, while Denman Thompson was presenting it at the Academy of Music, New York.

25 YEARS AGO

Ada Lewis was the tough girl in "The Last of the Hogans."

Aug. Pitou's Stock Co. opened at the Union Square, New York.

Fayette Welch was shot and killed by Wm. Flannery.

Bob Fitzsimmons defeated Peter Maher at New Orleans.

The Columbia Theatre, Brooklyn, N. Y., was opened with "Alabama."

Stanford White arranged the plans for the Actors' Fund Fair in Madison Square Garden, New York.

PRAISES CLIPPER REVIEW

Editor, THE NEW YORK CLIPPER:

Dear Sir: On behalf of my partner, Miss Bosden, and myself, I wish to thank you for your honest review of our act while playing at Proctor's Fifty-eighth Street Theatre. Your suggestions were followed very exactly, new songs substituted and certain lines eliminated and we find it has improved the act one hundred per cent.

You and your paper have done more for us in the short time we have been in the East than all the producers in the country have done. A true and just criticism can do wonderful things for any act, if the persons in it are inclined to accept the review and not get up on their "high horse."

We feel that you have done us a wonderful good favor and think so much of your paper that we intend to subscribe for a year.

Again thanking you for your just opinion, we are

Respectfully yours,
KAYNORE & BOSDEN.

130 West Sixty-sixth St., New York City.

ELLEN TERRY'S CHAUCER SOLD

Ellen Terry's copy of "Chaucer" was sold at auction last week, bringing $1,010.

RIALTO RATTLES

OH, TO BE A SHOW GIRL

With the approach of spring the average show girl begins making her summer plans as to refurnishing her bungalow, buying the latest model Cadillac and investing in real estate. She has to indulge in home doings since the war prevents her making annual visits to Monte Carlo.

HIGH LIVING NOTE

Billy Inmann and Frank Wakefield were tendered a theatre party at the Casino, Brooklyn, recently, by the Henne Club. P. O. Tato, president of the club, headed the delegation. Eggs and potatoes were the favors.

A NOTE TO KNOCKERS

The old-fashioned knocker is becoming the thing on the front doors of the homes of the rich.—*News Item.*

As far as we know the old-fashioned knocker has always been the thing on the rialto.

HEARD IN THE AUDIENCE

"It doesn't take much talent now-a-days."

"I wonder if she's his wife."

"He really doesn't make those coins disappear."

"Are these the best seats you could get?"

KNOTTY PROBLEM!

Manager Knott recovering—*News item.* What we want to know is Knott recovering or is Knott not recovering and if the Knott is not recovering which Knott is. And if not, why not?

LIVING UP TO ITS NAME

The "Show of Wonders" intends playing one week in cities where other shows have played but three days. If it carries out its intention it will truly be a Show of Wonders.

HE'S NEUTRAL, ALRIGHT!

They've been kidding Fred Fischer about his German dialect since our diplomatic break with the Kaiser. But Fischer's neutrality is evidenced by the firm name, Fischer & McCarthy.

EDICTLESS EDICTS

Every time a booking office sends out an edict against referring to the present international crisis in any way upon the stage, a few more performers add war songs and patriotic poems to their acts.

ON BROADWAY'S BOARDWALKS

"There's many a slip 'twixt the curb and the step" is a version of the old saw popular on the boardwalks that line our great and only Broadway.

EXPENSIVE ZEAL

That egg-throwing, which took place at the American Theatre, is a rather high-priced method of showing loyalty to the White Rats.

ROGUE'S GALLERY, PERHAPS

If a stranger should walk into the office of Chamberlain Brown, his first impression would be that he had wandered into a photographer's reception room.

LO, THE POOR MANAGER

This is the time of year that the playwright keeps the producing manager busy returning unread plays.

SHE'D LOSE HER CHARM

Dainty Marie will hereafter use her surname "Meeker." But who would like to see Dainty Marie meeker?

STRONG STUFF

With the way the price of onions has soared, Red Onion Hewitt has a very aristocratic handle to his name.

LET'S HOPE NOT.

From some of the revjews given "The Willow Tree" perhaps it will soon be a Weeping Willow.

LONDON PARIS **FOREIGN NEWS** BERLIN SYDNEY

LONDON AT A GLANCE

LONDON, Eng., March 3.

The Ryewodes play Bradford next week.

Harry Gardener, the Lyceum clown, is dead.

Milly and Gordon will play Norwich week March 12.

Betancourt plays the Palace, Bradford, next week.

George Hylton plays the Empire, Oldham, next week.

Mdlle Aazelia plays the Empire, Grays, next week.

Kitchen & Roy are in Paris, Fr., for an indefinite stay.

The Joannys played the Empire, Hackney, this week.

Mark Sheridan was at the Palace, Plymouth, this week.

The Biff Girls open at the Grand, Henley, next Monday.

The Four Shades play the Gaiety, Leith week of March 12.

The Bates Duo were this week at the Empire, Shoreditch.

Zarry, the mimic, plays the Palace, Barry Dock, week after next.

The Exposition Three will play North Shields week after next.

Dawn & Hazel open at the Hippodrome, St. Helens, next Monday.

May Idento and Eddie were at the Palace, Yeovil, this week.

The Five Obracs close to-night a week at the Palace, Southampton

Harry Ray opens next Monday at the Palace, Luton, for a week.

Harry Blake goes to the Hippodrome, Balham, next Monday week.

Roxy La Rocca, the harpist, has been at the King's, Southsea, this week.

Steele & Steele are closing to-night a week at the Regent, Yarmouth.

Norman Field and his harp will be at the Empress, Brixton, week after next.

The Exposition Three play the Borough Theatre, North Shields, week of March 12.

Percy A. E. Brown has been appointed general manager of the Coliseum, Goole.

Edith Cairns' Five Gold Flakes are closing to-night a week at the Palladium, Beeston, Notts.

De Lacy's "Jack and the Beanstalk," with Lill Carr as principal boy, playing the provinces, closes week after next.

Greta Mack closes with "Dick Whittington" March 10, after a most successful pantomime season. She returns to the halls.

Florrie Gallimore, who plays the Star Palace, Aberdeen, next week, will be at the New Casino, Glasgow, week of March 12.

Adeline Genee's return to the Colisium last Monday was a notable event. She found that her long absence had made no difference in her popularity.

James Reed was at the Hippodrome, Rochdale, this week.

Albert Bulmer has been appointed manager of the Grand, Hanley.

Edward Edwards & Co. was this week at Carnegie Hall, Workington.

Mme. Adelina Patti has passed her seventy-fourth birthday anniversary.

"Some," at the Vaudeville is well started on its fourth century mark.

Lily and Madge Williams have also gone to South Africa for a tour of the halls.

Mabel Costello plays the Pavilion, Glasgow, next week, with the Palace, Oldham, to follow.

Fame and Fortune, "The Railway Porters," open next Monday at the Hippodrome, Rochdale.

Manager Pat Collins of the Hippodrome, Burslem, has changed the policy of his house and gives variety.

Jack Clifford & Co., who plays the Palace, Chatham, next week, will be at the Alhambra, Leith, March 12-17.

Mary Law, the celebrated violinist, has been engaged to appear at the Victoria Palace, week of March 12.

H. S. Maguire and his horse mascot have had a successful week at the Palace, Blackburn, where they are closing to-night.

Arthur White will play the leading comedy role with Ernest Dottridge's new production "My Son Sammy," now in rehearsal.

Lew Lake has purchased the sole rights of "Isadora, You Tell Her" for the halls and opened last Monday at the Empire,, Holborn.

Mr. and Mrs. Fred Daniels, with Maximillian the Great, have sailed for South Africa for an engagement with the African Theatres Trust, Ltd.

Hughie Ogilvie, who is still playing the South African Tour, has endeavored to enlist for service in German East Africa, but the military authorities there followed the example of those here at home and rejected him.

Harry Bawn has completed his arrangements for his customary annual Masonic week at the Empire, Edmonton, beginning next Monday, when all the artists on the bill will be Masons themselves or relatives of Masons.

Ernest C. Rolls is aiming to make his first revue at the Empire, which he calls "1917," the equal of any that have been seen at that house. Rehearsals are in full swing and Manager Rolls hopes to have it ready for production next Saturday.

Mrs. Emney, widow of the late Fred Emney, has decided to reproduce her late husband's sketches on the L. T. V. Circuit. Lionel Wallace, former business manager for Mr. Emney, will manage the tour, which will open April 2 at a Gulliver Hall.

Max Darewski escaped serious injury in his recent accident, when his motor collided with a taxi. He was thrown out of the machine and by a narrow margin missed being run over by a motor bus. Several bruises and a good shaking up were the extent of his injuries.

Jennie Benson is out of the cast of "The Big Show."

"Remnant" is due to open to-night at the Royalty.

Harry Lauder has invested £59,000 in the War Loan.

Ada Crossley, oratorio vocalist, is playing the Moss Tour.

Ellen Terry celebrated her birthday anniversary last Tuesday.

"Uncle Tom's Cabin" played this week at the King's Theatre, Greenock.

Cliffe and Vanstan play the Palace, Creswell, Derby, week of March 5.

Karl Hooper's traveling revue "A la Carte" is fully booked up till August.

The annual meeting of the Actors' Association will be held April 1 at the Ambassador's.

J. M. Glover intends to return to once-nightly stock comic opera and drama on modern lines.

Moliere's "La Malade Imaginaire" is to be acted this afternoon at the Court by the Theatre des Allies.

"Three Grass Widows—and a Piano," Augustus Bingham's new act, is to have an early production.

Manager Harry Day is employing discharged soldiers in the chorus of "Three Cheers" at the Shaftesbury.

At the Playgoers' Club to-morrow evening Albert de Courville will read a paper entitled "A Review of Revues."

Wm. J. Wilson produced his spectacular revue, "Follow the Flag," Monday night at the Olympia, Liverpool.

Margaret Halstan and Dawson Milward appeared this week at the Victoria Palace in a sketch called "A Waiting Game."

J. Tiller and J. M. Glover announce that the six weeks of pantomime at the Royal, Plymouth, averaged £922 weekly.

The annual general meeting of members of the Royal General is announced to take place March 27 on the stage of the St. James.

Frank Darwin, who has been playing the Robber with Frederick's "Babes in the Wood" company returns to the halls March 5.

Dorothy Ward has invested £8,000 in the War Loan, which is, we believe, a record for the "Cause" among the women performers.

Oswald Stoll's new house at Chatham, which opened last Monday, is called "The Picture House." It backs against the Empire and Geo. A. Higgs is acting manager of both houses.

Ellen Terry will play the Spirit of Chelsea in a revue given at the Chelsea Palace afternoon of March 20 in aid of the Concerts at the Front Fund.

Karl Hooper has booked his new version of "Step This Way" to open next Monday at the Hippodrome, Eastbourne. The cast includes: Reg. Wilson, Freddie Wolgast, Fred H. St. Claire, Peggy Hope, Nancie Hanton and Kitty Denton.

HAROLD ASHTON IS SERIOUSLY ILL

MELBOURNE, Aus., March 8.—Harold Ashton, a representative of J. C. Williamson, Ltd., is seriously ill here.

PARIS LIKES "WITHIN THE LAW"

PARIS, Fr., March 8.—"Within the Law" was enthusiastically received at its first presentation at the Rejane Theatre here.

HARRY CLARK IN BRAZIL

RIO DE JANEIRO, Brazil, March 7.—Harry Clark, the American manager, has arrived here from Spain, to manage an American company sent to South America by Richard Pitrot.

DOONE LEASES SYDNEY THEATRE

SYDNEY, Aus., March 8.—Allen Doone, the popular Irish star, has become lessee and manager of the Palace Theatre, here, and contemplates a return engagement soon.

"FAIR AND WARMER" IN SYDNEY

SYDNEY, Aus., March 7.—"Fair and Warmer" has been added to the list of American plays which have found favor in Australia. It registered an immediate success on its production here.

ALL AMERICAN BILL IN SYDNEY

SYDNEY, Aus., March 7.—The following American acts, appearing on one bill at the Tivoli have all made good in Australia; Belle Oliver, Lady San Mei, Frank and Lydia Weaver, Frank Markley, the Flying Mayos and Marie King Scott (now in her tenth month under McIntosh banner).

START SHOWS AN HOUR LATER

SYDNEY, Aus., March 8.—The Daylight Saving scheme is still greatly affecting some of the theatres throughout the country. But this does not include those under the McIntosh management and other houses where the difficulty has been overcome by starting the shows an hour later.

YANKEE SINGER SHOT IN SPAIN

MADRID, Spain, March 7.—The "Senor" Russell who was shot in the back recently at an operatic dress rehearsal at the Teatro Principal, Valencia, was an American baritone singer, and had made a great success. The bullet was extracted from Mr. Russell's jugular vein and he is still in a very precarious condition.

TRAVELING DIFFICULT IN ENGLAND

LONDON, Eng., Feb. 23.—There is still considerable difficulty and inconvenience to be overcome by the traveling performer in this country. While the question of concession has been settled, the restricted train service remains. The revision of schedules of the various roads has not been completed and on some systems the old time tables are still in force.

PUBILLONES CIRCUS MAROONED

HAVANA, Cuba, March 7.—Pubillones and what is left of his circus troupe has been marooned in Camaguey since February 11, and can not move anywhere, not even to this city. Some of his acts, including the Toto Seigrist Troupe, who have arrived here were obliged to spend four days and nights in a little sailboat in order to reach this city. There seems to be little abatement in the Revolution.

SCHAEFFER'S HORSES SEIZED

HAVANA, Cuba, March 6.—Sylvester Schaeffer with his company has been in Havana for several days, but went through many hardships getting here. In Camaguey the Revolutionists confiscated his horses, but later returned them. However, the animals are still in Camaguey as there is no means of transportation out of that city, the Revolutionists having burned most of the railroad bridges between the two cities.

STOCK REPERTOIRE

MISS ST. CLAIRE TO OPEN 2nd COMPANY

WILL HEAD CO. IN TRENTON

PATERSON, N. J., March 12.—Winifred St. Claire, to whom credit must be given for having overcome a poor show town and establishing stock as a permanent feature in Paterson, will open a second company Easter Monday, April 9, at the Trent Theatre, Trenton, N. J., with herself at the head.

The present company, with which she is appearing at the St. Claire Playhouse (formerly the Empire), will remain intact and will continue as heretofore.

The Trenton engagement is the annual Spring and Summer engagement for Miss St. Claire and in going there this season, in spite of her pronounced and undoubted success in Paterson, is doing so at the request of Montgomery Moses, manager of the Trent Theatre, at which house she broke all records last year.

She will present the same plays in Trenton, in which she has been appearing here.

Earl D. Sipe, manager for Miss St. Claire, will accompany her, and a well-known Broadway favorite has been selected for her. The opening bill will be "Nearly Married." The personnel of the Trenton company comprises: Clifford Mack, William Peters, William Blake, Walter Jones, Charles Kinsmore, Elizabeth Hunt and Frances Woodbury. Thomas Coffin Cooke will be the director.

Miss St. Claire's Paterson company, which will play right through the Summer season includes Robert Gleckler, Tedd Brackett, Morris Burr, Kilburn Bennett, Frank Harvey, Frederic Ellsworth, Bertha Allen, Mary Fox, Nola Mercer and Edyth Ketchum.

Dixon Van Valkenberg will conduct the publicity for both houses.

CO. TO OPEN IN JOHANNESBURG

The company which Howard Shaw organized for his chain of theatres in South Africa, and which sailed from New York Saturday on the steamship City of Lahore for Cape Town, will open at His Majesty's Theatre, Johannesburg, about April 11 in "Kick In." This will be followed by productions of "The Easiest Way," "The House of Glass," "The Heart of Wetona," "Hit the Trail Holliday," "A Full House," "The Girl of the Golden West," "Help Wanted," "Daddy Longlegs," "The Misleading Lady," "The Cinderella Man," "Nobody's Widow," "The Traveling Salesman" and "The Argyle Case." The company is in charge of Wryley Birch, the director.

PUBLICATION FOR LYRIC CO.

BRIDGEPORT, Conn., March 10.—W. I. Isham, manager of the Lyric Players, is publishing a weekly newspaper devoted to the doings of the Lyric Players. It is called the *Lyric Tonic* and made its first appearance this week.

STOCK FOR THE GRAND

Ben Levine is in town arranging for the Grand Street Stock to open April 23. George A. Clark will put on the shows. George Douglas has also been signed. Twenty girls, nine principals and two special dumb acts will provide the show.

PINSKI JOINS FARGO STOCK

FARGO, N. D., March 9.—Louis Pinski has been engaged for the Orpheum Stock Co. here.

LEONARD LORD IN McKEESPORT

McKEESPORT, Pa., March 12.—Leonard Lord has joined the F. V. Boyce Stock Co. here.

WESSELMAN TO OPEN TENT CO.

The L. B. Wesselman Stock Co., playing through the Mid-West, will open its summer season about May 14 under the new tent theatre which Mr. Wesselman recently purchased. He has a deal on with Maurice Dubinsky to produce six of his best plays, making each a scenic production. The company will carry an eight piece band and orchestra, and several fairs and picnics are booked. The company includes L. B. Wesselman and Nona Marlow, leads; Al C. Wilson, heavies; Lorn LeMoyne, characters; Frank Daniels, general business; May Wilson, characters and general business; Grace Murray, soubrettes; Master Lawrence Wilson, child parts and specialties, and Jack Boyer, musical director.

NEW CO. IN OMAHA

OMAHA, Neb., March 9.—The New Krug Theatre has changed hands, and is now under the management of Grossman and Welshman, playing Kathryn Dale Co. Quite a few members of The De Forest Players have been retained, among them V. A. Varney, Arthur Lines, Jack Garrett and Beulah Baker. Nothing but high class royalty bills will be produced and all plays will be under the personal direction of Dick Elliott. George B. Welshman will be active manager.

CHAS. HUSTED A DIRECTOR

GRAND RAPIDS, Mich., March 10.—Charles Husted, who has been presenting his dramatic sketch, "Don't Lie to Your Wife," in vaudeville, has cancelled all future bookings to accept the position of director with the Columbia Drama Players, who are playing an indefinite stock engagement at the Columbia Theatre. The first production under his direction will be "Dora Thorne."

STOCK OPENS IN SAN FRANCISCO

SAN FRANCISCO, March 9.—In the cast of the Murphy Players, who re-opened the Republic Theatre Sunday with "Baby Mine" are: Martha Gibbs, leads; Robt. Lawrence, leads; Horace Murphy, comedian; Nellie Waters, John Latham, Harry Hayes, Ruby Kisman, John Frank. The company has been engaged to run ten weeks.

MISS BEARDSLEY IN SOMERVILLE

SOMERVILLE, Mass., March 10.—Dorothy Beardsley, who has been appearing with All Star Stock Co., New Bedford, in ingenue roles since the beginning of the season, has closed and joined the Somerville Theatre Stock Co., with whom she played last season.

JUVENILE PLAYERS JOIN CO.

SAN FRANCISCO, March 9.—Dulcie Cooper, Bonita Semmens and George Stevens comprise a trio of juvenile players who joined the cast of the Wigwam Stock Co. for this week's production of "Salomy Jane." George Stevens is the only one of the trio who is new to Wigwam theatregoers.

WILKES CO. IN 52ND WEEK

SEATTLE, Wash., March 9.—Tom Wilkes, who inaugurated the Wilkes Stock Co., now playing at the Orpheum Theatre, is this week celebrating the fifty-second week of his stock in Seattle. The Wilkes Players opened in this city Sunday, March 5, 1916.

BLACK CO. OPENS IN COVINGTON

COVINGTON, Ky., March 10.—Eddie Black opened a stock company at the Colonial Theatre, Sunday. The roster includes Hazel Hazelton, Evelyn Welb, Helen May, Chas. Marlowe, George Hall, Jewell Kelley, Laurence Foster and Frank Goodrich.

DEMING CLOSES IN MILES CITY

MILES CITY, Mont., March 9.—Lawrence Deming has closed his stock company and he and Mrs. Deming are motoring their way home.

LACK OF PLAYS CONFRONTS MANAGERS

SITUATION GROWING SERIOUS

From information imparted by persons closely in touch with the situation, a scarcity of plays for use in stock is to be expected next year.

The shortage has, as a matter of fact, already become somewhat alarming, but it promises to be worse next season.

While new plays have been written and are being written it seems that the lack of sufficient theatres on Broadway in which to give them a showing is the primary cause. This did not at first connect itself with the stock situation, but when it is taken into consideration that the average stock theatregoer demands a play which has been presented on Broadway, it can readily be seen that a play which has not had a metropolitan showing stands little chance so far as stock is concerned.

Plays which have been running on Broadway throughout the entire season have kept out new productions, which, unable to get into a Broadway theatre and there establish their worth, are therefore not available for stock.

On account of this, there have been fewer stock releases during the past season and consequently stock theatres have been obliged to show old plays over and over again. These are plays which have proved popular in stock for many years, but this condition cannot last as patrons want something new.

"The latest Broadway releases" is what managers have been wont to advertise as their strong forte, and what their patrons have been accustomed to expect. It is likely though that they will have few such to offer next season.

HOUSE MANAGER RESIGNS

NEW BRITAIN, Conn., March 10.—Thomas Lynch, house manager for the past twenty-five years of the Lyceum Theatre, where the Walter Naylor Stock Co. is now appearing, has resigned, leaving the theatre tonight.

NEW LEADS IN AKRON CO.

AKRON, O., March 12.—Beulah Poynter will be the new leading lady for the Horne Stock Co. and G. Swayne Gordon will be the new leading man, opening next Monday in "The Girl of the Golden West."

STOCK RE-OPENING IN NEWPORT

NEWPORT, Ky., March 12.—The stock company at the Strand Theatre will reopen Easter Sunday, presenting "The Auto, the Girl and the Question," a new play from the pen of Jack Emerson.

ACTRESS RESCUED FROM FIRE

EL PASO, March 10.—Audra Alden, playing with the company at the Crawford Theatre, was recently rescued from a fire which threatened the house, starting in the Angelus Hotel basement.

BABY GIRL TO CHRISTYS

HUTCHINSON, Kan., March 10.—A baby girl was born to Taz and Sadie Christy Feb. 28, at their home here. Mr. Christy is a member of the stock company playing at the Rex Theatre.

GEORGIE WOODTHORPE IN FRISCO

SAN FRANCISCO, March 10.—Georgie Woodthorpe, character actress, has joined the cast of the Wigwam Stock Co. this week, appearing as Liza Heath in "Salomy Jane."

HILLMAN IDEAL CO. CLOSES

ATWOOD, Kan., March 9.—The Hillman Ideal Stock Co., No. 1, under the management of Harry Sohns, closed its season here and the members have all left to join other companies. Tom C. Ryan and Eleanor Foster joined the Triangle Players. Bert G. Hedden joined the W. I. Swain Show. Alida Bertenn went to Los Angeles, Cal. Harry Burke left for Cleveland, O. Harry Sohns is at present visiting at her home in Pennsylvania, and will later join her husband, who is at present in New York seeking plays for next season.

PARK CO. LEAVES TAMPA

TAMPA, Fla., March 10.—The Edna Park Stock Co. have closed here after a most successful season of twelve weeks. These players have been playing in their own big canvas theatre, and will be out of Tampa until March 26, when they will return for an engagement of three or four weeks. They are leaving their tent here, playing houses while away. The tent will be in the hands of carpenters and painters, who will have everything looking new when the company returns.

ANNA MAY LEAVES STOCK

COLUMBUS, O., March 10.—Anna May, who has been second business woman with the Southern Theatre Stock here, has severed her connections with that company—and will be actively engaged with her husband, J. Raymond Barrett, in their dramatic studio. Mr. Barrett was formerly business manager of Southern Theatre Co.

WIGWAM CO. STAGES NOVELTY

SAN FRANCISCO, March 10.—The Wigwam Stock Co. has put on a novelty this week at the Wigwam Theatre. The company is presenting "Salomy Jane" and this has been staged in conjunction with a series of photoplay scenes connecting the main thread of the story. Lander Stevens and Georgie Cooper play the leading roles.

ENGAGED FOR MOOSE JAW CO.

MOOSE JAW, Can., March 10.—B. C. Fahr, Peggy Fahr, Mr. and Mrs. Thomas Hayes and chorus girls have been engaged for a musical stock engagement at the Elite Theatre.

MISS CARPENTER IN HAVERHILL

HAVERHILL, Mass., March 10.—Florence Carpenter, former leading lady of the Northampton Players, is playing leads with the Players at the Academy of Music.

GAYLORD AT GOTHAM THEATRE

Al. E. Gaylord, musical director, is the orchestra director at the B. F. Keith's Gotham Theatre, Brooklyn, N. Y., which opened Monday with dramatic stock.

ANN HAMILTON FOR PROVIDENCE

PROVIDENCE, R. I., March 12.—Charles Lovenberg has engaged Ann Hamilton and Helen Renner for the Keith Theatre Stock Co. opening soon.

MISS BUNTING IN BENEFIT

SAN ANTONIO, Tex., March 9.—Emma Bunting will give a benefit performance for the benefit of the Jewish war sufferers in the near future.

BERRY TENT CO. OPENING IN MAY

The Miles Berry Repertoire Co., now playing in opera houses, will reopen its season under canvas, May 15.

ELSIE SOUTHERN IN NEW BEDFORD

NEW BEDFORD, Mass., March 10.—Elsie Southern has joined the cast of the All Star Stock Co. as ingenue.

HOXWORTHS CLOSE IN FT. WORTH

FT. WORTH, Tex., March 9.—C. E. Hoxworth and wife have closed their stock company here.

CIRCUS CARNIVALS PARKS

SPELLMAN AND KIRALFY TO RESIGN

HOLD CRITICISM IS UNJUST

When the Executive Committee of the Association of the Outdoor Showmen of the World holds its meeting on March 25, Frank P. Spellman, president of the organization, and Albert E. Kiralfy, as well as the other incumbent officials, will tender their resignations as officers of the organization, Messrs. Spellman and Kiralfy announced last week.

This announcement from Spellman and Kiralfy comes as the result of criticism which has been directed at them from certain members of the outdoor show world to the effect that the Association of Outdoor Showmen of the World is a two-man organization. To dispel any erroneous impression that might have been created, Spellman and Kiralfy have considered it wise to voluntarily step out of the limelight for the time being and, in the interests of the association, allow other hands to guide it.

The resignations will take effect in June, and the new officers elected will hold office for one year.

It is almost a certainty that Oscar C. Jurney will be elected to the presidency by unanimous consent, it is said.

It is also very likely that Spellman will accept a place upon the Board of Directors.

Kiralfy has expressed his intention of becoming a "private citizen." He states that his interest in the organization will not wane but that he prefers not to hold any office.

SHOWS OPEN 1917 SEASON

The 1917 carnival and circus season has been ushered in.

Under ideal weather conditions many carnivals inaugurated their tours last week and others are following in rapid succession.

The Metropolitan Shows had as their opening stand the Mobile Mardi Gras and it was the most auspicious opening in the history of the organization. The show is entirely new this year and Manager Barfield has contracted for many artistic novelties. The roster includes: C. E. Barfield's carousel, ferris wheel, ocean wave and tango swing, managed by Louis Gueth, Doc Stanton, Will Black and Frank Dover, respectively; Barfield's Minstrel Show, Silodrome and Model City, managed by H. C. Benson, John D. Davis and Billy Sloan, respectively; Tokio, owned and managed by Harry Ramish; Spencer's Athletic Show, Jack Spencer, manager; Mysteria (spider show), Fred DeIvy, manager; Giant Reptiles, Mrs. Emma Revas, manager; C. H. Dickinson's 10-in-1 and Menagerie; Wonderland (circus side-show). A. W. Hayes, owner and manager; Alligator Farm, Fred Ewing, manager; Lane's Platform Show, and Human Heart Lynch, with another novelty platform attraction, and Maybelle Mack's Mules, managed by Clayton Smith.

At Teague, Tex., the J. George Loos Shows opened their regular season, presenting new fronts and remodeled equipment.

Among the attractions with this aggregation are Booger Red's Congress of American Riders, Ranger's Palace of Illusions, Barnum's Original Monkey Men, under the management of Stone and Shelton; The Dixieland Minstrels, Jolly Vallera, the fat girl; Rooster's Roost, and the Hippodrome, including the Halters, a sketch team; Laberta Family, contortion and knife throwing; Original Schoenes in a Dutch comedy act, the Wonderful Maridell, rings and flying trapeze; The Imogene Sisters, in songs and dances, and many others.

SHOWMEN DENY MEMBERSHIP

A notice has been sent out of a ball and entertainment of the Outdoor Showmen Carnival and Concessioners asking outdoor showmen for financial support in the way of advertising. The letter has brought fire from a number of outdoor showmen whose names appear on the letterhead of the notice as "members" of the affair, although they claim that they know nothing whatever about it. Among those who protest innocence are Arthur Randall, Oscar Jurney, A. E. Kiralfy, H. Meyerhoff, Lewis E. Cooke, Frank Spellman, Capt. Baber, W. F. Mangels and others. Pop Foster is chairman of the Arrangements Committee.

IDORA PARK TO OPEN MARCH 31

OAKLAND, Cal., March 9.—Manager L. B. York, of Idora Park, has announced the opening of this amusement resort for March 31. The plans being made for this season are more extensive than ever before and Mr. York expects it to be his banner season. Joseph Geisler will again be in direct charge of the park as superintendent, and J. R. Drake will hold down his usual job as manager of concessions.

MARIE, "FAT GIRL," DIES

NEW KENSINGTON, Pa., March 10.—Marie, "the Fat Girl," died here recently. She was well known among show folks, having appeared as a feature of the Barnum & Bailey's Circus under the name of Marie Riche. She had been exhibiting at various indoor affairs during the last winter and was an attraction at the Irish Fair, held in Pittsburgh, in February.

BALTIMORE BAZAAR IS SUCCESS

BALTIMORE, Md., March 11.—The Allied Bazaar here is proving a big success. More than 15,000 tickets have been sold to date. Among the attractions are Marceline, Alfredo and Laberto and Rhoda Royal's animal act. The Fifth Regiment Armory Band is furnishing the music.

HIGH DIVER SEEKS DIVORCE

Albert Gormon Steinberg, known to the stage and circus as Nervo, a high diver, is suing his wife, Mrs. Elizabeth Lorraine Steinberg for divorce. Steinberg has appeared for various years with circuses and at various fairs and side shows in a high diving specialty.

BISTANY SETS OPENING DATE

Leo Bistany, manager of the Wonderland Shows, has announced the opening of his show for April 21 in Nashua, N. H. Mr. Bistany recently returned to New York from Canada, where he had been looking after the interests of his shows.

FERARI RE-ENGAGES TRAINERS

RANDALL, O., March 10.—Capt. William Purchase and Princess Alice have been engaged for their fourth season with the Col. Francis Ferari Shows as wild animal trainers. The show opens April 28 near Cleveland.

SOLOMON UNDERGOES OPERATION

MONTGOMERY, Ala., March 10.—Bernard Solomon, secretary of the George Reynolds Shows, has undergone an operation and is at present in a hospital here, where it is reported he is recovering.

PREPARING FOR FALL CARNIVAL

CHICAGO, March 12.—Many of the boys are already closing contracts for next fall's street carnivals to be run under the auspices of business men's associations.

PERFORMER BREAKS ANKLE

ADA, Okla., March 9.—George F. Andres, a trapeze performer with the Dano Greater Shows, fell recently during his performance and broke his ankle.

GRAHAM SIGNS SHOWS FOR RINGLINGS

GETS BIG LINE-UP FOR SIDE SHOW

BARABOO, Wis., March 10.—Lew Graham has contracted many attractions for the Annex of the Ringling Brothers' Shows for this season, opening in Chicago in April.

Included in the line-up are Capt. Walters, "blue man." Mme. Gabrielli, "only living half woman"; F. Lentini, "three-legged Sicilian"; Krao Farini, "Burmese missing link"; Miss Amelia, "World's tallest woman"; Hans and Gretel, tango midgets ("original"); Mme. Suritha, "paragon of panoramic pulchritude"; King and Prince, "pigmy pugilistic prodigies"; Mme. Grace Gilbert, "of the auburn beard"; Prof. J. C. Wood, "bee king"; Mr. and Mrs. Barry Gray, "ye olde English Puppets"; W. T. Felton, "novelty electric bags and clubs"; Musical Sullivans, "exponents of Euphony"; Lessik, Anita & Co., "experts with fire arms"; Prof. Val Vino, lecturer; Mrs. Barry Gray, Una-Fone; Brown and Swinton, dancers; Mayme Gilmore, serpent and insect trainer.

Walter Gilliland is superintendent of canvas; P. A. Venable, band and orchestra leader; Thomas Nichols, chief doorman, assisted by L. C. Guinter, Harry M. Riley and Fred Smythe.

Leo Graham as usual will be the chief in front.

INDUSTRIAL ACTS FOR CIRCUS

The Barnum & Bailey Circus, which some time ago signed the Australian Wood Choppers for the coming season, are trying to secure the California Orange Packers and other industrial novelties.

ARLINGTON BUYS STOCK

Edward Arlington of the Jess Willard and 101 Ranch Shows has returned from Baltimore where he purchased eighty-eight head of stock and three stock cars from the Wheeler Brothers Shows.

REICH AND GOODMAN COMBINE

Simon Reich and Max Goodman have joined partnership and will hereafter be known as the Reich-Goodman Concession Co. Several fairs have already been booked.

JULIA ALLEN WILD WEST BOOKED

Julia Allen's Wild West and Hippodrome Show has been engaged by the Keystone Exposition Shows as one of the midway attractions the coming season.

BARNUM CALLS REHEARSAL

A rehearsal has been called for the Barnum & Bailey performers at Madison Square Garden, New York, for Wednesday morning, March 28.

OCEAN PARK PIER CO. CHANGES

LOS ANGELES, March 10.—An important deal was closed last week when Fred W. Siegel acquired the controlling interest in the Ocean Park Pier Co.

SALTER TO VISIT PITTSBURGH

PITTSBURGH, March 8.—Ed. R. Salter, Jr., is expected here shortly on a visit. He is at present attending a military school at Rutland, Vt.

WARREN WITH PARKER SHOWS

LEAVENWORTH, Kan., March 10.—E. A. Warren has been engaged as publicity director of Parker's Greatest Shows, wintering here.

SUNDAY SHOWS BENEFIT CHARITY

NEWARK, N. J., March 12.—Chief of Police Michael T. Long, in testifying before the Aldermanic investigating committee, declared that the theatres of this city, motion picture ones included, had given $70,000 to charity from their Sunday receipts last year. Applications for the benefits were made to the police, who, after investigating, designated to the theatres what institution or organization was to share in the receipts. The police also verified the checks to see that the right party received the money. This speaks favorably for Sunday amusements.

WAR UNIT FOR SHOWMEN

Frank P. Sargent has received permission from Secretary of War Baker to organize a detachment of 1,000 outdoor showmen, in the event of this country becoming involved in war. Sargent is willing to finance the initial cost of organization, whatever it may be. Should the detachment be formed, Major J. H. Shanton, head of the New York police mounted forces, will head the detachment as its colonel. Shanton was chief cowboy with the Buffalo Bill Shows for eight seasons.

CARNIVALS EXPECT BIG SEASON

CHICAGO, March 10.—The carnivals which have started their season in the South find every indication that the present year will prove as successful as last season.

Early receipts point to the fact that the people who hailed this form of entertainment so eagerly last year are going to award the same enthusiastic support this season.

ANNIE OAKLEY WINS HORSE RACE

PINEHURST, N. C., March 8.—The Pinehurst Jockey Club yesterday held one of the most successful meets in its history. A novel feature of the meeting was a Wild West race, in costume and disguise, which was won by Annie Oakley, who, riding "Chief," led the cowboys' field home by three lengths.

BEVERLY WHITE WITH CIRCUS

ST. PAUL, Minn., March 10.—Beverly White, press agent for the Orpheum Theatre here for two seasons, has tendered his resignation, to become effective next Saturday. Mr. White resigned to accept the position of press agent with the Sells-Floto Circus.

HANS, TRAINED GOOSE, DEAD

MARSHFIELD, Ore., March 8. — The trained goose, Hans, was killed in a fire at the Orpheum Theatre here recently. The goose was valued at $1,000 and was owned by Mr. and Mrs. Thaten. Little damage was done to the theatre.

MORENCY WITH PARKER CO.

LEAVENWORTH, Kan., March 10.—Percy Morency, who recently left the Great International Shows, is working for the Parker Manufacturing Co.

NEPTUNE BEACH OPENING SOON

ALAMEDA, Cal., March 8.—March 31 has been set as the opening date of Neptune Beach and a big celebration will mark the opening.

CURRAN LEAVES NIGRO SHOWS

Charles F. Curran is no longer connected with the C. M. Nigro Shows. He had been general agent the past season with the show.

BAKER RETURNS EAST

Johnny Baker has returned to this city from Wyoming where he was settling up the affairs of the late Colonel Cody.

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FUND SHOW MAY GIVE ACTORS $2,500

MOST SUCCESSFUL EVER HELD

With receipts expected to total $2,500, Chicago's Actors' Fund Show last week proved the most successful ever held by the organization in the Windy City.

Society and club leaders and other representative Chicagoans crowded the theatre, while a big array of stars furnished the entertainment. The initial number, "Let's All Be Americans," sung on the raising of the curtain, put the audience in a happy mood. Some surprises were sprung on the bill when two new sketches were played, "Somewhere in Mexico," by Robert Mears McKay, in which Donald Brian starred, and "Hellfire and Brimstone," by the Hattons, featuring Margaret Anglin.

Among the Essanay stars to appear in "a real drama in real life" were Henry Walthall, Edward Arnold, Marguerite Clayton and Mary Charleson.

Ed Wynn was the official announcer, while Harry Ridings, president of the Theatrical Managers' Association, stepped into the limelight with a trombone solo.

Coryphees from all the musical shows in the city were at the Auditorium to take part in the big show.

NEW HARMONY ACT

Walter King, Milton Schwarzwald and Sydney Lachman, all employees of Remick's Chicago office, have organized as a vaudeville act, under the billing King, Milton & Lachman, "12 Minutes of Rhythm." They will play W. V. M. A. time, and began at the Wilson March 12.

MRS. HUGHES ENTERTAINED

Charles Hoyland and G. S. Berger, of the Allardt offices in Chicago, entertained Mrs. Gene Hughes and Nell Paul at a Valentine party at the Bismarck Garden during the recent engagement of Mrs. Hughes at the Palace.

REICHARD HAS NEW DUTIES

In addition to his regular duties as Mort H. Singer's secretary, Max Reichard has been entrusted with the work of issuing information as to the activities of the W. V. M. A.

MONTE JOINS REVUE

Monte Howard, well known in revue circles because of his work at the States, has joined the new revue at the Lambs' Cafe.

MARIE JAMES TO QUIT

Marie James, the booking agent, has announced her intention of retiring from the vaudeville booking field. Her W. V. M. A. franchise is for sale.

CORA CORSON ISSUES BOOKLETS

Cora Youngblood Corson, head of the A. A. A., is conducting a spirited campaign in behalf of unionism for actors and actreses via booklets and folders.

GUMBLE POSTPONES VISIT

Mose Gumble, New York professional manager for J. H. Remick & Co., delayed his last week visit to the Chicago office for ten days.

NO STOCK IN CHICAGO

Outside of a few theatres devoted to stock presentation of plays writen in foreign languages, Chicago is now devoid of stock companies.

KNIGHT'S JOB THREATENED

Governor Lowden has signed the new bill aiming to merge State bureaus in such a way that many important offices, including that of Chief Inspector of Employment Agencies, which governs theatrical licenses, may be wiped out. However, a movement is on foot to include Richard J. Knight, present incumbent of the position, in the cabinet of nine men who will have absolute jurisdiction over all State bureaus. Thus Knight will have more power than ever, or his activity may be completely curtailed, according to the desire of the State executive.

THEATRE SMOKES TOO MUCH

The Majestic Theatre building, once a beauty spot in Chicago's loop, gained unenviable publicity lately as one of a triumvirate of "buildings which smoke too much." Recently, the Chicago *Tribune* pictured their smokestacks under the heading, "'Zeppelins' of Chicago," with the subhead, "They Attack Defenseless Civilians with Their Poison Gases." Frequently crowds gather in front of the theatre, thinking it is afire because of the thick volumes of smoke belching forth.

DELLON MAKES CHANGES

Harold Dellon, of the T. B. Harms forces, made a hurry-up trip to Chicago last week and made several changes in the personnel of the Chicago office. Eddie Van, who assisted Walter Wilson in Joe Morris' Chicago office a couple of seasons ago, will succeed Walter Hirsch as local manager.

FRANK CLARK DIVORCED

Frank Clark, Chicago manager for Waterson, Berlin & Snyder, secured his divorce from Flo Jacobson last Monday, sans alimony. Harry Foster, the corespondent, is working for Shapiro-Bernstein's Chicago office.

TO ERECT NEW THEATRE BLOCK

Kusel & Harris will tear down their hall at the northeast corner of Clark street and Devon avenue and erect a large building embracing a theatre and business offices.

CROMWELL "COVERS" MURDER

Frederick Cromwell, formerly an assistant stage manager for road shows, under the Charles Frohman banner, investigated the recent Hammond auto murder mystery for a Chicago daily.

KEITHLEY FOR NEW YORK

E. Clinton Keithley, professional manager for the McKinley Music Co., will go to New York to open a new professional office in the neighborhood of Broadway and Forty-seventh Street.

OLD-TIMERS' BILL AT PALACE

Last week's bill at the Palace Music Hall could be termed an "old-timer's bill," as it embraced Fay Templeton, Capt. Anson and his daughter and Digby Bell & Co.

SOPHIE TUCKER GETS PART

Sophie Tucker, perennial Chicago favorite, is slated for a part in the Shubert summer show for the Palace Music Hall, Chicago. She will do her specialty.

GET BEACH FILM FEATURE

The Central Film Co. has purchased the rights of Rex Beach's "Ne'er Do Well" for Illinois, Indiana and Wisconsin.

FOLEY ON PANTAGES TIME

Foley & O'Neill have been booked for the Pantages circuit by J. C. Matthews, the Chicago representative of the circuit.

MANY AGENTS IN CHICAGO TO QUIT FIELD

INCOMES HAVE BEEN ON WANE

May 1 will witness many empty offices in the Majestic Theatre and other buildings where Chicago vaudeville agents hold forth. The time of the year that usually sees the issuance of new franchises will show, instead, a surrender of old ones.

Old-established agents candidly admit that "the game isn't what it used to be." They plainly ascribe present difficulties to the fact that the field has been overcrowded.

The strike situation has brought money into some coffers sadly needing it and thus some of the agencies have been saved. Others, longer established, however, have enjoyed but little profit.

Movements on foot to eliminate activity on the part of "independent" agents make it likely that those who close their offices will definitely retire from the business. Whether those remaining will thus secure benefits depends, in a great measure, upon the success of certain reforms contemplated by powers in control.

It is openly intimated that the men in charge of the bigger booking syndicates are far from satisfied with the manner in which new acts are recruited. In fact, it is alleged that the agency business has resolved itself into a system which discourages the acquisition of new acts. "Family quarrels" have occurred on the floors of big agencies, because of the fact that many agents confine their operations to stealing each other's acts, instead of going forth and securing them "on their own hooks." Some of the agents who plan giving up their franchises are among those who have been called in Singer's and Humphrey's offices for violations of the agents' code of ethics.

The executives of the bigger circuits have also asked some of the agents to explain why certain acts which were repeatedly refused bookings in Chicago have shown themselves to possess real talent upon going to New York and other Eastern cities. It is said that some of these acts are now headlining over the Orpheum Circuit.

The only answer the agents have been able to vouchsafe is the explanation that these acts received "unfavorable reports" at local try-outs. Now, the executives are busying themselves with investigation of the charges that office boys, not the agents themselves, looked the acts over.

The W. V. M. A. has tried the policy of delegating an active floor member to keep on the lookout for new acts and personally review those claiming consideration. Several obstacles, however, have served to interfere with the success of this plan. The man delegated can only be at one place and frequently misses the really important try-out.

In addition to this, when he returns an unfavorable report regarding an act under the wing of an individual agent, the agent claims that the report emanated from motives of personal spite. Recently there was quite a scandal on the "floor" when a young man, whose meteoric rise from the position of office boy to that of leading agent within a few years placed him in a position of influence, attributed the reviewer's decision to personal motives. He also demanded that the act be given a route despite the unfavorable report.

Episodes like this have convinced the executives that some new system for judging acts must be evolved. It is well known that many agents, far from being the happy family their mutual interests would imply, are in reality eagerly awaiting an opportunity to gobble the business of the other. Even the White Rats trouble, while it has solidified the managers, has joined the interests of agents only insofar as actual necessities of the moment require. In the midst of it, executives are compelled to devote time which should be allotted to more important things, to adjustments of petty strife.

In the meantime, Chicago amusement circles are eagerly interested in constructive changes that will take place after the May 1 migration.

SARATOGA OWNERS IN COURT

The Saratoga Hotel, long known as a home for many performers while stopping in Chicago, gained undesirable publicity last week when its owners were summoned by the State's Attorney's office to reveal what they knew regarding "White Slave" activity in its confines. This was in connection with the arrest of Thomas Gary, a pugilist, Jack Price and others, under charges of having quartered the Palmer Sisters at the hotel for immoral purposes.

GRIFFEN SEES EVERYBODY

Cal Griffen, newly apopinted manager of the Orpheum Circuit in Chicago, has abolished the "closed door" rule formerly in vogue in the office. He makes it a point to personally interview all acts seeking time. The net result is that the Chicago Orpheum office is a very busy place.

CHICAGO ARENA OPENS

Chicago's latest amusement enterprise, a vast, indoor ice-skating rink called the Chicago Arena, opened last Thursday evening. The rink was completed at a cost of half a million dollars. It is located at the corner of Broadway and Thorndale avenue.

BLAUNDIN'S SON JOINS NAVY

Harry Blaundin, Jr., sixteen years old on March 2, son of the manager of the Victoria Theatre, has joined the navy, preferring a life in the service of Uncle Sam to one in vaudeville, as suggested by his father.

MOORE TO WRITE CARUS ACT

Herbert Moore, a Chicago author, will write the book and lyrics for a production in which Emma Carus will be seen in vaudeville at the close of her present season. Harry Weber will book the act.

"OVERZEALOUS" TO ACTRESS

Adele Hughes, a motion picture actress, charged Henry H. Bussian, a Chicago photographer, with being "overzealous" when the latter posed her for hosiery advertisements. Bussian was fined $25 and costs.

RAY MERWIN TO WED

Ray Merwin, booking agent, and Mabel Coombs, both attaches of the Affiliated Booking Offices, will embark upon the matrimonial sea Saturday. They will defer their honeymoon until June.

PUBLISHERS BUYING OWN PAPER

The uncertain condition of the paper market has led Chicago music publishers to purchase their own paper, awarding separate contracts for printing.

MAKES BOOK OF LETTERHEADS

Cross & Banta have had the letterheads printed for show people in the last twenty years bound in book form, making a very interesting volume.

CHARLOTTES GET BOOKING

The Five Charlottes, headed by Mrs. Sam Du Vires, has secured long bookings over the Hodkins-Pantages time.

CAL DE VAL BACK IN CHICAGO

Cal de Val has returned to Chicago, after "cabareting" for a couple of months in Cincinnati.

MELODY LANE

KARCZAG PUB. CO. SUES SHUBERTS FOR $50,000

Claims Damages Due to Song Interpolations in the Musical Play "Her Soldier Boy"

The Karczag Publishing Co. Inc has brought a suit at law against the Shubert Theatrical Company and Lee and Jacob J. Shubert, for $50,000, alleging that on account of the interpolation of song numbers in "Her Soldier Boy" without first consulting the plaintiff, the Karczag Co. had been damaged to that amount.

The action, according to the complaint filed by plaintiff's attorneys, O'Brien, Malavinsky & Driscoll alleges that an agreement was signed on August 15, 1915, by the terms of which the exclusive production rights to the musical play "Gold Gab Ich Fuer Eisen" was given to the defendants with the understanding that if any interpolations were necessary, the plaintiff was to supply them. If it was unable to supply the necessary interpolations, then an outside party might be called in to furnish them.

The name of the piece was changed to "Her Soldier Boy" and prior to its production, the plaintiff alleges, the defendant did not at any time demand or request the furnishing of any interpolation, but long before the production made and entered into an agreement with the house of G. Schirmer Inc. for the furnishing of them.

Some of these interpolations, the plaintiff alleges were original while others were adapted from the musical play "Gold Gab Ich Fuer Eisen."

"The defendant by these acts," alleges the complaint, in order to obtain secret profits, royalties and emoluments and in order to deprive the plaintiff of the profits properly due under the terms of the contract, did receive and obtain interpolations from some one other than the plaintiff."

THE "HOUSE OF IRISH HITS"

St. Patrick's Day evokes more than the average amount of singing all over the world wherever the Irish are and wherever their influence is felt. The attention of singers naturally turns to the source whence they can obtain the best as well as the most appropriate songs for this occasion. What better or more valuable source could there be than the "House of Irish Hits," as M. Witmark & Sons are so often called these days? To enumerate the full list of the Irish song successes published by this house would be to reprint a veritable catalog. But some of the more recent, as well as the older ones that are just as popular as ever, are worth recalling. These include "A Little Bit of Heaven," "Mother Machree," "When Irish Eyes Are Smiling," "My Wild Irish Rose," "Where the River Shannon Flows," "'Twas Only an Irishman's Dream," "Too Ra Loo Ra Loo Ral, That's an Irish Lullaby," "O'Brien Is Tryin' to Learn to Talk Hawaiian," "She's the Daughter of Mother Machree," "Come Back to Erin Mona Darling," "When It's Springtime in Killarney," "For Killarney and You," "I'll Come Back to Erin and You," "Ireland Is Ireland to Me," "Never Let Yourself Forget That You Are Irish, Too," "McCarty" and "Peaceful Rafferty."

WRITES PALAIS ROYAL MUSIC

Harry Von Tilzer has been engaged to write the music for the new Palais Royal cabaret, which will open at Broadway and 48th St. this month.

In addition to the ensemble numbers he will supply the songs for Fritzi Scheff, who will be the feature of the entertainment.

BERLIN ON VACATION

Irving Berlin is spending a two weeks' vacation in Battle Creek, Mich.

ON THE TRAIL OF THE "TRAIL"

Everybody's on the trail of the "Long, Long Trail" song these days. It is carrying all before it, this song with the haunting melody that has both Europe and America in its pleasant grip.

Dorothy Jardon, now on the Orpheum Circuit, sends word that her success with this song is so big that it has gained a permanent place in her repertoire that nothing can dislodge. Her audiences literally revel in her magnificent rendering of this song.

"There's a Long, Long Trail" has reached a point of popularity that has justified its publishers, M. Witmark & Sons, in issuing it as a one-step, and no dancing rendezvous dares go without it now, for the dancers are unanimous in their enthusiasm in stepping to its melodious strains.

In addition to this, it is significant that the regimental bands in America are following the example of their European brethren. "There's a Long, Long Trail" has been the reigning hit of Britain for many months, and the military bands have used it with telling effect both in and out of the war. The other day, when the Sixty-ninth Regiment returned from the border and marched triumphantly down Fifth avenue, the thousands of onlookers were thrilled by the playing of "There's a Long, Long Trail" as a march by the regimental band. It proved a wonderful tune to march to, and its effect on both the "boys" and the spectators was both impressive and inspiring.

POPULAR WITH "BIG TIMERS"

"Come on Over Here, It's a Wonderful Place" is proving more of a success than sanguine William Jerome ever expected. It is being sung by such well-known singers as Willie Howard, Eddie Cantor, Walter Lawrence, Lew Hawkins, Stuart Barnes, Sam Harris, Billy Kilgard, James and Anna Francis, Joe Hardman, Peggy Brooks, Bert Williams and many other "big time" comedians.

Maude Nugent's "Donkey Trot" is being featured by Doyle and Dixon, and several other dancing acts.

STERN & CO. SELLING AGENTS

Jos. W. Stern & Co. are acting as exclusive selling agents for seven new numbers by Will E. Skidmore, writer of "Pray for the Lights to Go Out." The Sterns' treatment of the latter number impelled Mr. Skidmore to turn over to them his new works, which include "It Takes a Long Tall Brownskin Gal to Make a Preacher Lay His Bible Down," "Sing Me the Melody of Love," "I Never Asked to Come to This World" and four other sensational numbers.

KERN'S UNIQUE RECORD

Jerome D. Kern is enjoying the unique distinction of having three musical comedy successes appearing simultaneously in New York, a record which will doubtless stand for many seasons.

His royalties from these and several other productions now on the road is considerably in excess of $3,000 a week, an income probably ten times greater than he ever hoped to obtain when he first took up musical composition.

A "DIFFERENT" STATE SONG

There is a new state song, far different from the host of such numbers which have preceded it. It is called "Somewhere in Delaware," the work of Will J. Harris and Harry I. Robinson, and the publication of Jos. W. Stern & Co. The pianos at the professional department of this firm are kept busy with this song and the other excellent numbers now in the Stern catalog.

WITH FISHER & McCARTHY

John P. Medbury, is the latest addition to the staff of the Fisher & McCarthy Music Publishing Co.

OLD MS. BRINGS $360

Two stanzas of "Home, Sweet Home," each with a three-line refrain, in the manuscript of John Howard Payne, the author, signed in full and dated Washington, August 10, 1850, brought $360 at a sale in Washington recently.

SINGING HARRIS SONGS

A particularly long list of well-known singers are featuring the Harris songs this season, doubtless due to the general all around excellence of the Harris catalog. A few of the best known vocalists who are meeting with success with Harris songs are: Goelet, Harris and Mowrey, Powell and Brennan, Nonette, Frank Morrell, Willa Holt Wakefield, Caliste Conant, and many others.

LEO FEIST BUYS "HONG KONG"

Leo Feist has purchased from Buck & Lowney of St. Louis, the clever Chinese love song, "Hong Kong," which is already a big success throughout the middle west, and its popularity is fast traveling eastward.

The Feist house is planning a big campaign in connection with the number.

"I'M AFRAID" A NOVELTY

"I'm Afraid," a clever novelty song published by W. L. Livernash, of Kansas City, Mo., is proving a fine applause getter for singers who need a particularly strong number to close an act.

Many of the big time artists have found this clever song a sure encore producer.

KERN, A FIRE CHIEF

Jerome D. Kern, the composer, is the chief of the Bronxville Volunteer Fire Department. Recently he invited the entire department to attend the performance of "Love O' Mike" at the Shubert Theatre.

MOSE GUMBLE IN CHICAGO

Mose Gumble will spend a week in Chicago, making his headquarters at the Remick professional offices. On the way out he will stop a day to see the Winter Garden show in which Al. Jolson is featuring "Mammy's Little Coal Black Rose."

PLAYED ON U. S. BATTLESHIP

"Flag of My Country," a new patriotic song by Wm. J. Going, has been accepted by the bandmaster of the U. S. S. Oklahoma and is a regular feature of his daily program. It is published by the Erato Song House of Trenton, N. J.

LOOK IN THE AD. COLS

Teddy Morse, who has been paging Jeff. Branen in his "Sharps and Flats" column, is hereby referred to the advertising columns of this week's issue of THE CLIPPER.

NEW WOLFE GILBERT SONGS

The two new Stern songs by L. Wolfe Gilbert and Anatol Friedland, "I'm Hearin' From Erin" and "Love Is a Wonderful Thing," are already well on their way toward success.

MORRIS' PATRIOTIC SONG

Conroy & O'Donnell, at the Prospect Theatre last week, introduced the new Andrew B. Sterling and Arthur Lange patriotic song "America, Here's My Boy," and scored one of the biggest hits of their career.

FRIEDMAN LEAVES B'WAY CO.

George Friedman, who for several years was connected with the Broadway Music corp. is no longer connected with that company.

JOE MORRIS RECOVERING

Joe Morris is recovering from a serious case of blood poisoning, the effects of an operation on his foot. He is expected to be about again this week.

YES! CRAWFORD CAN WRITE

The young newspaper man who after receiving the Shubert Press department story to the effect that Clifton Crawford, the star in "Her Soldier Boy," had written a new song, penned a sarcastic paragraph concerning Mr. Crawford's inability to compose a song, probably never heard of "Nancy Brown."

Sharps and Flats

By TEDDY MORSE

How about a Preparedness League among the musical ones? Anybody want to start a drilling school for the country's cause? There is a world of good material that can be made good use of by Uncle Sam. Surely those who profit by the patriotic element in our songs, and most of us do, should be willing to give a little to their country. "Sharps and Flats" is at your disposal.

Albert Piantadosi announces offices in all the principal cities of the country. Looks like a "get there" for this firm. They have several excellent songs, and a great asset in Bert Avery, considered one of the best sales managers in the trade. And you should hear "Al." sing his "World and All His Gold" ballad. He puts a sob in it like Caruso!

"Why do the chickens cross the street?" mused Mose Gumble, as he looked toward Harry Von Tilzer's song emporium. "Must be 'cause someone's more lonesome than you," smiled Meyer Cohen back at him.

F. W. (not Woolworth) would like to know if any of these titles have been used: "Kiss Me, Dear; I'm Only a Music Publisher," "How Are Your Corns Today?" "Wiping on the Old Door Mat."

Mrs. Lew Leslie smiled a wonderful smile, and said last week's item in this space amused her. We're stronger than ever for that Belle Baker girl now. She reads this column!

Just as the call was being sounded for the third time, Jeff Branen bobbed up. Is no longer with Morris, but sailing with things planted for a spring and summer crop. Skookum.

Well, they're training down South and out West, so get ready. Of course the band will play between innings, some pluggers will sing, others won't—see you back of third base.

Here stands the statue of Andy Matt,
He wrote a song and it fell flat.
He said it was punk and worse than that;
That's why there's a statue to Andy Matt.

Those celebrated "Jazz's" didn't set us on fire in the East, after all. Many a silent prayer, hitherto unused, went heavenward when the "flop" became known.

Ernie Ball is supposed to have made $30,000 last year in royalties. Let's hope he did. He deserves all he can get. He's some boy.

"Sing Me Love's Lullaby" is the name of a beautiful song that the Feist Co. is pleasing hosts of professionals with.

Said the Egg to the Potato: "Whaddayer want to make those eyes at me for?"

Jack Yellen is a song writer. With that name he should have been a singer.

Billy Tracy is around lyric-ing with some of the stiff—pardon—staff writers.

BURLESQUE

USHERS' STRIKE NOT DUE TO UNION

INDIVIDUAL TROUBLE BACKED UP

Several walkouts of ushers in burlesque theatres which occurred recently have caused the report of an ushers' union having been formed. The real cause of the strikes, however, was the infraction of rules by one of the force. When this person's discharge was ordered the rest sought to prevent it by a threat to quit, and in all cases they were told to travel.

Except for the Hebrew theatres there is no affiliation of the musicians and stage hands with the ushers, box office or doormen, and any strike by the employees in front could gain but little headway.

The ushers in the burlesque houses average about ten dollars a week and have their uniform furnished. All of the houses have large waiting lists to fall back on in case of trouble.

In the recent strike other employees of the house were recruited for the emergency, and a new staff secured for the next performance.

REEVES PICKS NEW TITLE

"Tit-Bits of Beauty, Fun and Song" is the new title of Al Reeves' show next season.

STOCK FOR OLYMPIC MAY 14

The stock season at the Olympic, New York, will open May 14.

SUES FOR SHARE OF PROFITS

SEATTLE, Wash., March 7.—L. H. Griffiths, of this city, has filed a complaint in Superior Court alleging Jensen & Von Herberg, of the Greater Theatres Co. (Coliseum, Liberty and Mission) owe him $30,000, as one-tenth of the net profits of the Liberty Theatre since November, 1913. He built the house and claims the lessees were to pay him 10 per cent of the net profits.

STEVENS LOVE SUIT ENDED

FLORENCE, Ala., March 9.—The jury in the breach of promise case of Mrs. Helen B. Stevens against Belmont Tiffany was dismissed today after being out for twenty-four hours and failing to agree. Mrs. Stevens, who is the widow of the late Ben D. Stevens, the well known manager, will continue the action at the September term of Court.

THEATRE WORKSHOP MAKES BOW

The "Theatre Workshop" made its bow last Friday night in the Lenox Theatre, 54 East Seventy-eighth street. The three short plays which made up the program were: "A Marriage Has Been Arranged," "In a Balcony" and "The Barbarians."

BONHEUR SLOWLY RECOVERING

Lucien L. Bonheur, director of the French Theatre, who went to the Mount Sinai Hospital for treatment some time ago, is slowly recovering from a severe surgical operation and hopes to be able to leave the hospital within a month.

AHEARN FAILS TO APPEAR

Charlie Ahearn failed to appear before Supreme Court Justice Cohalan Friday, when his wife's suit for an absolute divorce was tried. Decision was reserved.

BOGARDUS IS WELL AGAIN

SEATTLE, Wash., March 6.—Franklyn Bogardus has recovered from a recent operation for appendicitis.

PERFORMERS AT COUNTRY CLUB

LYNCHBURG, Va., March 8.—At the organization meeting of the Lynchburg Rotary Club, Raymond Root and Earl and Pauline Lewis, of Zarrow's American Girls' Musical Company, who appeared at the Trenton Theatre, were engaged to give a cabaret performance at the Oakwood Country Club, and they scored a big hit with the Rotarians.

JOKE COST HIM $100

One hundred dollars was the cost of sending a joke which was judged objectionable by Manager Stadtler of the Palace, Baltimore, over the footlights with the "Star and Garter Show." The show paid the amount.

ELKS ELECT NEW TREASURER

Brooklyn Lodge of Elks have elected Daniel J. Doyle as treasurer in place of Dan McCann, who had served in that capacity for many years. James J. Byrne is the new Exalted Ruler.

TRIO IS ADDED ATTRACTION

Fletcher, Levy & McCabe were used as an added attraction with the "High Life Girls," a burlesque organization playing on the American Circuit, at the Star Theatre, Brooklyn, last week.

PEARSON ENGAGES PAINE

Raymond Paine has been engaged by Arthur Pearson for the cast of "Step Lively Girls," an attraction on the Columbia Circuit next season.

FAY SIGNS WITH MARION

Dave Marian has signed Gus Fay for his summer run.

STACY-PROCTOR SUIT DROPPED

ALBANY, N. Y., March 13.—An order has been filed in the Albany county clerk's office by which the suit of Oliver H. Stacy, formerly manager of the Colonial Theatre, against F. F. Proctor was discontinued, having been settled out of court. His suit was for $2,500 for an alleged breach of contract under which the Colonial Theatre was sold to Proctor.

MARIE DAVENPORT ENGAGED

SEATTLE, Wash., March 10.—Marie Davenport, an actress well known on the Pacific Coast in vaudeville and musical comedy circles, has joined the Monte Carter Co. at the Oak. Dick Frazier is also with this company.

SARI PETRASS MARRIES BROKER

Sari Petrass, light opera prima donna, who made her American debut in "Miss Springtime," was married last Tuesday to Felix Augustus Eugene Sommerhoff, a broker.

CLARK SUCCEEDS ARLINGTON

GRAND RAPIDS, Mich., March 12.—Carl H. Clark, formerly of the Palace Theatre, Detroit, succeeds Harry Arlington as manager of the Orpheum.

SOTHERN TO WRITE ARTICLES

E. H. Sothern announces that he will write a series of critical articles for a magazine on the general subject "The Stage as I knew It."

ADAMS & SON BUY THEATRE

NORTHPORT, Wash., March 7.—Charles Adams & Son, of Seattle, have purchased the Bijou Theatre, here.

WILLS IN CENTURY ROOF REVUE

Nat M. Wills has joined the company appearing in the midnight revue at the Cocoanut Grove.

ZIEGFELD BACK ON BROADWAY

Florenz Ziegfeld, Jr., has returned from Palm Beach, where he has been for several weeks.

COHEN TO FIGHT SUIT BROUGHT BY HILL

SAYS HE HAD TO CENSOR SHOW

POUGHKEEPSIE, N. Y., March 12.—Manager Cohen, who runs theatres in Newburgh and this city, is going to give Gus Hill a fight in the action which the latter has brought against him, he says. Hill seeks to recover money he alleges is due him as part of his contract price in producing "The Midnight Maidens" in the Cohen houses. Cohen has decided to make this a test case to determine whether the producer or the house manager shall be the one to say how a production shall be put on in a theatre.

"The Midnight Maidens" showed for three days last autumn at Cohen's Opera House. The Columbia Amusement Company provided Hill with a contract, guaranteeing him the sum of $1,650 for the three days. However, Cohen turned over to him only $1,069.56, Hill alleges.

Cohen, in his defense, claims that the production was not the kind of a show he had contracted for. He alleges that he was forced to censor whole scenes because they were objectionable and that, therefore, he refused to pay the whole contract price.

Cohen states that he notified the booking agency of his stand, which, in turn, told Hill to clean up his show, he says.

It is Cohen's contention that, in view of the fact that he must comply with the local censor board and give clean shows, it is his right as a manager to eliminate anything in a production which he might deem objectionable and deduct his financial loss from the money due the producer.

WEBERS LEASE THEATRE

PLATTSBURGH, N. Y., March 12.—Joe N. and Ike Weber have leased the new theatre in Plattsburgh, N. Y., and will open it for the summer season with musical comedy or burlesque stock. The encampment of the soldiers will open in June and the Weber's expect good patronage from the Khaki boys. A well known burlesque comedian will head and produce the shows.

KAHN FORMS FOLLIES SHOW

Ben Kahn, of the Union Square Theatre, and Henry Frey are making preparations to take out a show of their own over the new Ed Rush Follies Circuit. The show will be known as Henry Frey's "Parisian Follies."

DIXON FOR PICTURES

Henry P. Dixon's new "scenery" caused a commotion in the Columbia Amusement Co. offices on Monday morning. He informs us that he is being featured in a new Triangle five-reeler, entitled "Breaking Loose."

SUMMER SHOW NOT CHOSEN

The selection for the Summer run at the Columbia, New York, has not been made. President J. Herbert Mack will announce the choice, before he leaves on his recreation trip next week.

PREPARES FOR BURLESQUE BOOTH

Mrs. T. W. Dinkins requests that all those wishing to can add to the success of the Burlesque Booth at the Actors' Fund Fair by sending in contributions as early as possible.

REEVES GETS CASINO RECORD

Al Reeves annexed the reocrd for one performance at the Casino, Boston, last Saturday night, March 10.

FIFTEEN ACTS AT MINER'S

For the Sunday concert, March 11, at Miner's, Bronx, fifteen good acts were shown to packed houses afternoon and evening. This week's gift night with the Ben Welch show will dispose of 25 six-pound strips of bacon, frying pans and baskets of vegetables. A wrestling bout is scheduled for Friday night. The diving contest will attract many local amateurs for the "Hip, Hip, Hooray Girls." The "Sightseers" will contribute their novelty prizes, and 525 pounds of beef will be the total of the prizes for the "Beef Trust" week.

GOOD DAYS FOR TREASURERS

These are halcyon days for the treasurers in the burlesque theatre box offices. The extraordinary prosperity enjoyed naturally reflects itself upon the boys who handle the receipts. The manager of every visiting show, in recognition of such extra receipts, when figuring up at the end of the week, is favorably inclined toward leaving some substantial token of appreciation with the treasurer.

KAHN'S EMPLOYEES TO DANCE

The employees of Daly's Theatre and B. F. Kahn's Union Square will give their grand annual ball Friday, March 23, at Teutonia Assembly Rooms, Third Avenue and Sixteenth Street. The boys have worked hard to make it one big night, and the sale of tickets is large. The girls of the booth chorus have invited all chorus girls playing around the city.

POWERS GETS CLUB ROOMS

Treasurer James Powers of the Burlesque Club informs the members that the new club rooms have been selected and will open in time to have them used when the boys close their season. There is plenty of money on hand to carry out the liberal plans of the committee.

BURLESQUE NOTES

Watson's "Beef Trust," with "Krousemeyer's Alley," in continued use for nineteen years, continues to draw record crowds down East. Watson's "U. S. Beauties" also are sharing in the general prosperity out West.

Dan Dody's work will be in evidence with the Sam Sidman show when it hits the Columbia. He is tuning it up in Albany this week.

M. J. Guild, Dutch comedian with the "High Life Girls," has been replaced by Ted Evans.

Harry Steppe will close with the "Hello Girls" when his contract expires at the close of the regular season at St. Paul, May 5.

Tillie Cox will close with the "Step Lively, Girls" at Paterson, March 17.

Dave Marion has secured the house record at the Orpheum, Paterson.

Leo Stevens is in stock at the Union Square, New York.

Al Lawrence has joined the "Star and Garter Show."

Mae Clark is with the "Broadway Belles."

Tom Henry is managing the Gayety, Buffalo.

Eddie Miller has joined the "Americans."

Billy Wells is doing vaudeville.

HAWAIIAN B

The Sensational Hawaiian Novelty Song Hit! ...vee

THE SONG RAGE, WITH THE INFECTIOUS, HONEY-SW..., UI

AIN'T IT THE TRUTH? You're good so long as you can make good. You can co...k an
the truth? Same here. "Feist Songs" are good for you so long as they make good for you, ...we ca

WHAT DO YOU WANT TO

THE BIGGEST HIT IN THE COUNTR... A...

AT ME FOR IF THEY DO... M...

Words by HOWARD JOHNSON and J...CARTHY.

This wonderful number, originally introduced by Henry Lewis in Anna Held's "Follow Me" musical production, scoring the big hit c...

IN ORDERING JUST ...NT T...

Here are the current Feist hits: "Silver Bay," "I Know I Got More Than My...are," "...
"Ireland Must Be Heaven, for My Mother Came from There," "Way Out Yonder in the Gen... Wes...
Got 'em? Also that New Wallop Ballad, "WON'T YOU GIVE ME A CHANCE TO...E Y...

KEEP YOUR EYE ON THE ...

By HOWARD JOHNSON, A... GER...

That unexpected novelty hit, that sneaks in every once in awhile, when you least ...t it.

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, UNIQUE, CROONY MELODY! Lyric by GEORGE A. LITTLE. Music by BILLY BASKETTE and JOE SANTLY

ck and play the same house again and again, but you must make good each time—*Ain't it*
we can come back as often and as long as we offer you the goods—*Ain't it the truth?*

! AND THIS IS SOME BIG COUNTRY!!

TO MAKE THOSE EYES

T MEAN WHAT THEY SAY?

CARTHY. Music by JIMMIE MONACO

big hit caught the fickle fancy of the public to such an extent that we had to release it—Go to it Boy—It's the one big hit!
"WANT THOSE EYES."

are," "If I Had a Son for Each Star in Old Glory, Uncle Sam, I'd Give Them All to You,"
en West," "Honolulu, America Loves You," "Everybody Loves a Jazz Band." *Have You*
VE YOU?"

GIRLIE YOU LOVE

K GERBER and IRA SHUSTER.

ect it. Will fit any spot in your act and make good! In ordering just say, "Girlie."

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Moved from 2nd to 7th position on bill after matinee at the Harlem Opera House—first showing.

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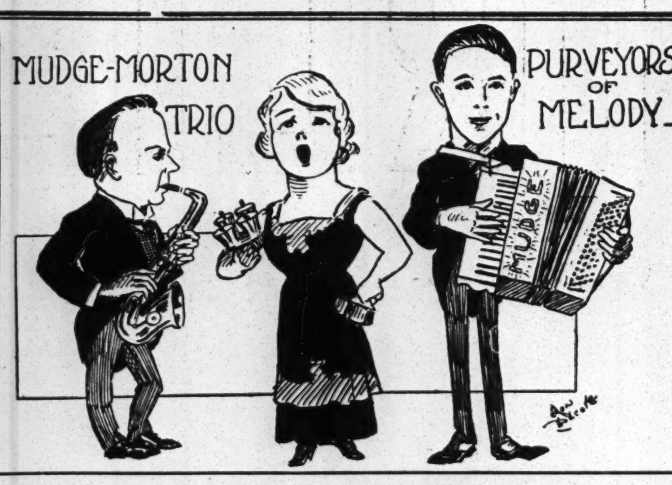

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VAUDEVILLE REVIEWS

(Continued from Page 8)

HARLEM OPERA HOUSE

(Last Half)

Harry Swift is a resourceful manager. Sol Levoy, his assistant, being ill with the grippe, had to be replaced by an illustrated song delineator last week. Swift did not have to go out of the house to do it, however. In the selection of his employees one of the requirements is that they possess vocal abilities and it was a very simple matter, as a result, to have Irving Hart, assistant treasurer of the house, temporarily leave the ticket cage and replace Sol on the program.

The opening turn was the Hawaiian Duo, presenting native dances, and music on the Ukuleles. This act was a poor selection for the opening number and rather handicapped John Small and The Small Girls (New Act) in the second spot.

Hill and Ackerman, comedy acrobats, were placed in the third position. The use of a woman "plant" in the audience added speed and ginger to the act.

Irving Hart held rather a hard spot with his illustrated songs, following the serial picture.

Arthur Aldrich, late tenor of the Hippodrome, assisted by his wife, appearing as Aldrich & Fleming, (New Acts) was the next turn.

Winona Winter, the singing comedienne, seemed to be the hit of the bill in the next spot, with her songs and impersonations. Her impression of a ventriloquist was responsible for several recalls from the audience at the end of her offering.

Harry First & Co. presented his comedy-dramatic sketch, "The Marriage Fee." Harry seemed to have the "bee" on the audience, as his delineation of the character of "Weinstein the Marriage Broker" was greatly to their liking.

The Rialto Four, operatic artists with selections from various operas, were in the next to closing spot.

"In Mexico," a mediocre musical tabloid, held the closing position. This act is altogether too talky. The story deals with the overthrow of the Mexican government and the installation of a usurper. The musical numbers were very poor, as the chorus girls had but little volume to their voices and none of the principals displayed any vocal ability at all.

The girls in the chorus seemed to be rather negligent regarding their appearance also. In one of the numbers they appeared wearing dirty white shoes, which seemed to be rather noticeable to the audience, as considerable comment was made.

A. U.

BIJOU

(Last Half)

The show was opened by Peppino & Perry, who certainly know how to play their piano accordions. Near the end of the act one of the team discards his accordion for a violin and plays the latter instrument very well.

Kitty Flynn followed with a number of song selections. The act is reviewed under New Acts.

The comedy picture, "Max Comes Across," featuring Max Linder, provoked many laughs.

Wright & Davis presented a clever man-and-girl act. His efforts to sell the girl Love Insurance contained many funny lines. The business of measuring her for a policy was quite original. The act pleased the audience on Friday afternoon.

"General Orders" is the name of a rather unusual playlet with the Philippines as its locale. The end of the playlet has an element of surprise and turns a serious situation into a happy ending. The offering was well received and is one of the few small time playlets where the end is not obvious throughout.

Tommy Haydn appeared in place of Demarest & Doll. His English takeoff was well liked. The ball game business got many laughs. The dance at the end of the turn made a strong finish to a good act.

The show was closed by Paul, Le Van & Dobbs, who are three skilled acrobats. The blackface member of the trio is a good comedian and injects many laughs into the act.

H. G.

AUDUBON

(Last Half)

"Intelligence," reviewed under New Acts, and Moran & Wheeler, shared the honors of this bill.

Due to the efforts of Bert Wheeler, with his inimitable style of "nut" comedy, Moran & Wheeler went over for the biggest kind of a hit. This lad has a winning way about him that "gets" the audience immediately. Unfortunately for him, his partner, who plays the "straight," is weak. Although, no doubt, Moran will improve with time, he will never shape up to his "nut" partner.

Wheeler has big time stuff in him and is in need of a big time mate. For even small time, Moran will have to cultivate more stage composure. He presents a very stiff stage appearance, seems at a loss to know what to do with his hands, and finds it difficult to play up to Wheeler. Several objectionable parts of this act have been eliminated since it was last reviewed by THE CLIPPER and the turn is better for the absence of certain lines. Wheeler's entrance is different than the one used at the City Theatre, and is a great improvement.

The show was opened by the Smettens, who juggle hoops while performing rather hazardous acrobatic feats.

Burns & Kissen, in the second spot, got a number of laughs with their patter, while their singing passed muster. This is a passable small time act.

Chauncey Monroe & Co. presented a playlet that was fairly well acted.

Creighton, Belmont & Creighton resort to an abundance of hokum, but get away with it in satisfactory shape. Their act got many laughs and seemed to please the audience.

"Intelligence" closed the vaudeville bill.

H. G.

FULTON

(Last Half)

While fully realizing the difficulties under which a performer labors in playing a supper show and as a result making many allowances for shortcomings, there is no reason for an actor to be rude to his audience simply because it is an empty and unappreciative house. A performer should endeavor at all times to do his very best because that is what he is being paid for. The audience, which has paid its way into the theatre, is entitled to courtesy from the performer.

A case in point is that of Dorothy Wahl & Curtis Brothers, at this house. Miss Wahl sang two songs at Friday's second show in a haphazard way at the beginning of the act and then left the stage to the Curtis Brothers, not even appearing to bow at the end of the act. The Curtis Brothers paid absolutely no attention to the audience, smiling and talking continually to persons behind the wings, putting no effort into their work and getting through their act as quickly as possible. No bows.

The routine of the act will be reviewed under New Acts.

The other acts on the bills strove their hardest to please and received gratifying applause, considering the house.

The Van Camps opened the show. The tricks that the man does are performed very cleverly and the way he made animals appear from a hat particularly amused the kiddies.

Lee Tong Foo, "the Chinese Nut," sings his numbers in his happy-go-lucky way and wins applause. His Scotch takeoff is particularly good.

Maude Leone & Company act their playlet in a convincing way. The plot is good and the playlet should have no difficulty in pleasing small time audiences.

Bernard & Lloyd have some very funny lines in their act which are sure-fire laugh getters. Their singing pleased.

The show was closed by May Barclay, who replaced the Equillo Brothers. She more than made good in the closing spot.

H. G.

HAMILTON

(Last Half)

The booking office was a bit a fault in the selection of the bill at this house for the last half. Better judgment could have been shown in the assemblage of the acts. There were two turns following each other which used motion pictures for their introductions and it seemed to take the edge off the performance considerably.

George W. Brown, the champion walker, assisted by Willie W. Weston, was in the opening spot. As an introduction to the act, motion pictures were shown of Brown going about the country in his exhibition and training stunts. At the finish of the picture, Brown & Weston engaged in a mile walk on an improvised "walking machine."

Clinton & Rooney appeared in their songs and dances, Julia, as usual, giving her impersonation of Brother Pat. The picture machine is used in the act to give Julia time to make her change. Had it been eliminated at the Hamilton with Clinton filling in the time instead, the act would have been more appreciated, especially as it followed an act which used pictures.

Ubert Carlton, blackface comedian, with his monologue and songs, was in a rather hard spot, but after consistent effort on his part "got" the audience with him.

Spencer Charters & Co. appeared in the comedy playlet, "The Hermit." The theme is an exceptionally good one, with the character man carrying off the honors. The other two people in the sketch are passable.

King & King appeared in their songs and dances. The act, in next to closing position, was placed wrong, as little ability is displayed by the couple throughout the greater part of the turn. The man's eccentric dance seemed to be a life saver for it amused the audience considerably. It might be suggested that the act obtain a new line of talk, as the material used bored the audience considerably.

The Five Violin Girls in their musical selections and dances held the closing spot. The act is a decided novelty and, with the exception of one girl, they all make a pretty appearance. This girl, the little one with the "bobbed" hair, seems to be a bit careless in her carriage, dress and mannerisms, which makes her appear rather conspicuous, much to her own detriment.

A. U.

BOULEVARD

(Last Half)

The Ruby Girls, previously reviewed in this paper as the Lillian Sisters, opened the show. Three talented girls present a pleasing musical act in this offering.

Grindell & Esther followed. This pair is a very clever team and experienced no difficulty in getting over big. The man gets a lot of fun out of his thin physique. He is a capable comedian. The girl sings nicely and dresses in good taste. Her last costume is exceptionally pretty.

The playlet "Ankles" proved to be replete with laughs and was capably acted. The man who portrays the Jewish husband gives an excellent performance. His wife's acting is also far better than that usually found in small time playlets. The other two members of the cast give satisfactory support.

Patsy Doyle is just about as fat as the man in the Grindell & Esther team is thin. His rotundity is the occasion for much mirth, and his funny stories add to the laughs.

While Swain's Rats and Cats are very clever, it is questionable whether this kind of an act is suitable for a vaudeville audience. To many the sight of rats is repellant. As a proof of this contention, when one of the rats started to run front on the stage and it appeared as if he was about to get into the audience, many of the women screamed in fright. The cats and rats share equal honors and are well trained.

H. G.

EIGHTY-FIRST ST.

(Last Half)

Betty Bruce Stewart, who offers a novelty dancing act, opened. See New Acts for review.

Patsie De Forest and Allen Kearns have a skit with a bare nucleus of a plot, called "You Can't Believe Them." It concerns the ever deceptive human race. The two meet at the seashore and talk to each other as if they were the reigning deities of wealth. It turns out that the man is really a department store head, while the girl is a saleslady at the ribbon counter in the same store. The material is very difficult to handle, but is attractive. A very good hand was accorded the act.

"Howard" is a ventriloquist. He calls his skit, "At the Doctor's," and the material is all new and very cleverly handled. Two dummies come for treatment and keep up a rapid-fire talk while one of the patients is having a tooth extracted. The performer makes frequent use of the telephone, both the assistants "butting in" on the conversation in a laughable way. The close is a song, by Howard himself, a girl who talks over the 'phone and the two dummy assistants. The whole routine keeps the house in ecstasies of mirth. This act has big-time possibilities.

The Three Hickey Brothers are good acrobatic dancers, but a little too careless in their manner, indulging in talk among themselves. The comedian uses a bit of business made famous by Joe Jackson at the Hippodrome and, unless it is original with him, should be dropped. This Trio of brothers registered a big hit and responded with a laugh-provoking encore.

Catherine Crawford's "Fashion Girls" were in the last spot, and the act was interesting throughout. The gowns worn are pretty and there seems an unlimited supply of them.

J. L.

PROCTOR'S 58th STREET

(Last Half)

"Bob" Albright has told about the cold he caught in Fall River so much that it has become a part of his act. He was headlining at this house for the last half and dragged in his old announcement, stating that his voice was so bad he had insisted on not appearing. His stuff went big, however, and he responded with several encores, while his pianist played a couple of solos. One of the singer's encore numbers is a patriotic preparedness talk, dealing mostly with some American firemen who won a tournament in London and other athletes who carried off the Olympic game honors. "Bob's" poem needs revision.

Stagpole and Spier opened. The man is a good eccentric dancer but the patter with his partner, a woman, is zero in entertainment. Some new gags should be added to this routine. The team got a big hand for the early spot.

The next team, Maley and Woods, registered heavily. They are fair dancers, and the girl is neat in appearance. One "blue" jest is too suggestive to be used on any stage. Their encore number seems the best in the routine, and it might be good to lead off with it.

Noel Travers and Irene Douglas offered a little playlet called "Meadowbrook Lane" which will fit in nicely most anywhere. It concerns a young school teacher whose home is about to be sold because of an unpaid debt. An agent comes along, takes a liking to the girl and, a la Wallingford, gets a big roll of money from the mortgage holder. The skit has some laughable situations and action.

Charles Althoff kept the house roaring with his rustic skit, "The Sheriff of Hicksville." Althoff has an excellent make-up, while his gags are well related. His numbers on the violin went big.

Joyce, West and Senn, two men and a woman, have some good dance numbers, while one of the men is a pianist of fair ability. Although they got a big hand, they offered no encore, seemingly being content to repeat bow after bow.

The Four Earls found a ready response to their clever acrobatic novelty, closing the show.

J. L.

JEAN ADAIR

IN

"Maggie Taylor—Waitress"

Direction Lewis & Gordon

VAUDEVILLE FEATURE ACTS

FRANK STANLEY

IN

"Where's The Finish"

Representative BERT GOLDBERG

DIRECT FROM THE NUT FACTORY

Direction HARRY WEBER

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NOLAN and NOLAN

JESTING JUGGLERS

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Slack Wire Juggling Novelty

Direction RAY HODGDON

THE CLEANEST ACT ON THE BILL

JOE TOWLE

LEO FITZGERALD, Vaudeville Broker

FLO (*Greetings*) OLLIE

SHERLOCK SISTERS

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ALL GIRLS

Darling Saxophone Four

DIRECTION ROSE & CURTIS

CAMILLE PERSONI

THE "MADAM BUTTERFLY" OF VAUDEVILLE

VAUDEVILLE ACTS

(Continued from page 9)

DIAVOLO

Theatre—*Madison Square Garden.*
Style—*Sensational cycle act.*
Time—*Ten minutes.*
Setting—*None.*

The act performed by Diavolo is one of the most sensational bicycle acts ever seen in Madison Square Garden, which has been the home of sensations.

In this act Diavolo uses a large basket-like affair, which is made of slats, is shaped like a large round bread pan and is minus a bottom. Diavolo's first work in this is while it rests upon the stage. He mounts his bicycle and rides around inside the basket at a terrific rate of speed. This, in itself, is daring, but what follows is much more hazardous.

Again he mounts his wheel and in a flash he is once more circling the basket at top speed. Then at his signal, the basket, which is suspended by a single rope, is raised from the stage. Up it goes until it is about fifteen feet in the air and the rider is still circling the basket on his wheel.

To make the feat still more hazardous, Diabolo blindfolds himself before he starts on his midair ride.

As a finish, fireworks, attached all around the outside of the basket, are set off and Diavolo makes his descent in a blaze of fire.

This was Diavolo's American debut and occurred last Wednesday night when he was a feature of the Great American Circus. E. W.

PAT & PEGGY HOULTON

Theatre—*Eighty-first Street.*
Style—*Comedy skit.*
Time—*Thirteen minutes.*
Setting—*Special.*

This skit, entitled "A Summer Flirtation," has three very pretty scenes.

The first one is in one, with the drop representing a country landscape. Peggy enters and sings a song rather sweetly. She is an actress from the Great White Way, and has come to the country for a rest. A young fellow named Jones saw her in New York, and it was a case of love at first sight. Understanding that she has gone to the country, he follows her there, but does not recognize the ideal of his dreams in her milkmaid attire. He tells her of his love for the actress and a song is rendered by the pair. She asks him to meet her that evening again in the park.

The second scene is in two and represents the park. She is now dressed as a country boy and is charming in the costume. The man enters, and she discloses her real identity to him. They sing a love duet.

The curtain rises for the encore upon a very pretty water scene.

This last bit is particularly effective and makes a strong closer for the act which is very pleasing. H. G.

FIVE AERIAL FONTANIS

Theatre—*Madison Square Garden.*
Style—*Gymnastic.*
Time—*Eight minutes.*
Setting—*None.*

It is rarely that one sees an aerial novelty, but the five aerial Fontanis, furnish one. The performers are young women and each one is a gymnast.

They work on a wheel, which revolves in perpendicular fashion like a ferris wheel, and has, in place of baskets, five trapezes. On these, the women work as the wheel revolves, performing simultaneously their various stunts, which include a number of feats usually found in the routine of every trapeze act with the addition of iron jaw work.

The act is very showy and the ease and grace with which the performers work made it more attractive. E. W.

KEANE AND DIEHL

Theatre—*Eighty-first st.*
Style—*Playlet.*
Time—*Twenty minutes.*
Setting—*Full stage. Special.*

Ryder Keane and Ilka Diehl have a comedy playlet with an excellent plot.

The girl lives in a small town. The boy leaves to make his name in the world with the understanding that he is to return at cherry-blossom time.

A year later he appears at the country home and, as the girl's grouchy father predicted, is dressed "swell." The sweetheart announces that he is a promoter and this disgusts the old man, who leaves. The young man then tells the girl that he is even wearing a borrowed suit of clothes and that he has been a failure in the city, most of his time having been spent as a book agent.

Success or failure, the girl wants him. His latest job was selling stock for a new invention and, with his "book-agent" tactics, he urges the girl's father to buy some. He thereby gets enough money for the honeymoon trip.

The girl's father, Fred Quimby, makes a good grouch of the old school and the lovers' roles are played in a pleasing manner. J. L.

ALICE HAMILTON

Theatre—*Fifty-eighth Street.*
Style—*Talking, singing.*
Time—*Seven minutes.*
Setting—*One. House.*

Alice Hamilton portrays a kindly old lady, first coming on stage escorted by a policeman. She explains that he has helped her across a street and then gives a line of talk pertaining to modern customs and fashions.

Her routine is so motivated that the choruses of a couple of songs are interspersed in the turn. She also does a little foot work.

The idea for this act is very good, but most of the gags, although witty, are not laugh getters. Considerable of the talk needs to be revised. The songs are put over in a pleasing way. J. L.

"SOLDIER BOY"

Theatre—*Proctor's 125th Street.*
Style—*Musical comedy tab.*
Time—*Thirty-five minutes.*
Setting—*Special. Full stage.*

Albert Haynes and his company present an interesting tab, with West Point atmosphere and a fair plot.

It is graduation day at the military school and one of the popular students is about to "flunk" in his studies. An uncle comes to see him and the two meet. The student, not knowing his uncle, "roasts" the latter, but, later, makes good with his relative and is given a big fortune.

The act moves along with lots of ginger and plenty of comedy is interjected.

This military musical comedy tab makes a good feature for the small time. J. L.

BETTY BRUCE STEWART

Theatre—*Eighty-first St.*
Style—*Dancing.*
Time—*Eight minutes.*
Setting—*Full stage.*

Betty Bruce Stewart is a neat little dancer. She offers three numbers, in one of which considerable toe dancing is done. A butterfly number, in which different colored lights are used, is very pretty.

Her changes of dress are made in view of the stage, behind a huge transparent fan. This novelty adds much to the worth of the turn.

The act makes a good opener for the small time. J. L.

Clipper LETTER BOX

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NEW HOUSE FOR NORTH YAKIMA

NORTH YAKIMA, Wash., March 10.—North Yakima will have a new theatre this year, costing about $100,000. Fred Mercy, theatrical magnate of this city, will build the new house. It will be known as the New Yakima Theatre and will open September 1. A house with 1,800 seating capacity will be provided for in the plans.

ACADEMY MATINEE FRIDAY

Friday afternoon the American Academy of Dramatic Arts will give its seventh matinee of the season in the Lyceum Theatre. The bill consists of "The Twig of Thorn," a fairy play by Marie Josephine Warren, and two one-act plays by Mary S. Watts, entitled "Civilization" and "The Wearing o' the Green."

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The New Three-Act Comedy
"OUR BETTERS"
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GRINDELL AND ESTHER
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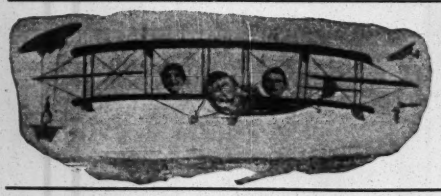

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America's Most Sensational Gymnasts—Classiest Act of Its Kind

FRIARS TO SEE COHAN FILM

The Friars are organizing a body of members to march from their clubhouse to the Strand Theatre Monday afternoon, March 26, to see their Abbot, George M. Cohan, make his debut as a screen star in a movie version of "Broadway Jones."

KATHRYN LEE LOSES SUIT

Kathryn Lee lost her suit against the Boston Grand Opera Co. for $5,000 alleged due her, when the Appellate Division last week vacated the warrant of attachment against the organization granted her by the Supreme Court in 1916.

HAZEL DAWN TO STAR AGAIN

Hazel Dawn will, it is reported, return to the realms of stardom next season, in a musical show under Dillingham-Ziegfeld management.

DIXEY WINS SUIT FOR SALARY

Henry E. Dixey won his suit against the management of the Punch and Judy Theatre, being awarded $350 due him as the last week's salary for his engagement in "Treasure Island" at the Punch and Judy. The break came when the management refused Dixey the use of the theatre for concerts which, it is said, he had contracted for and advertised.

MAY IRWIN GETS NEW FARCE

It is reported that May Irwin has accepted a three-act farce entitled "Love, Honor and Obey," written by Roy Octavus Cohen and Dan Rubin, a reporter.

TO STAR INA CLAIRE

Ina Claire, who is one of the bright lights of the Ziegfeld Follies, will, it is said, be starred next season in a musical comedy.

EVANGELIST HURTS THEATRES

ZANESVILLE, Ohio, March 8.—The appearance here of "Bob" Jones, the evangelist, is hurting amusement enterprises. Jones is playing to S. R. O., and the attendance at the picture houses and burlesque shows has dwindled considerably.

CRITICS FAVORED IN BILL

ALBANY, N. Y., March 10.—A bill has been introduced in the assembly prohibiting the owner or manager of any theatre denying the right to admit to his theatre any dramatic critic whose criticisms have been objectionable to him.

POSTPONE BENEFIT CONCERT

The concert to be given at the Metropolitan Opera House for the benefit of the war-stricken musical artists has been postponed until the evening of April 17.

MRS. ANDREWS WANTS ALIMONY

CINCINNATI, March 10.—Dorothy Keats Andrews, an actress, in her suit against her husband for alimony, testified that after dismissing his divorce suit, her husband sent her to New York to work. Mr. Andrews, an automobile man, is also seeking a divorce.

BERNHARDT GIVES SUPPER PARTY

PROVIDENCE, R. I., March 10.—Sarah Bernhardt gave a supper party in her private car Monday for William Faversham, appearing this week at the Providence Opera House, and Mrs. Faversham.

COOPER RETURNS TO CAST

After a week's absence owing to illness, Frank Kemble Cooper has returned to the cast of "The Harp of Life" at the Globe Theatre.

VAUDEVILLE HEADLINE ACTS

AGENTS, LOOK US OVER
TIMMONS and EDDY
BACK IN TOWN
Refined Singing, Violin and Piano
IN VAUDEVILLE

HARRY **FABER** AND DOROTHY **TAYLOR**
In "GOING NORTH"
U. B. O. W. V. M. A.

WILLIAM **EDMUNDS** In their latest Comedy success EDNA **LEEDOM**
GOING TO THE WEDDING
ALWAYS WORKING. I wonder why? Direction MAX GORDON

AL. TUCKER
TRICK VIOLINIST
The Boy With the White Violin
DIRECTION PETE MACK

ABSLAM SHARIFF
Presents
"COXEY'S ARMY"
DIRECTION MARK MONROE

A BREEZE FROM THE PLAINS
NEBRASKA BILLS & CO.
WESTERN NOVELTY ACT
IN VAUDEVILLE

Buhla Pearl
A Garden Spot on any Bill
Touring Loew Circuit Direction, Mark Levy

GRACIE & ADELE FOX
IN VAUDEVILLE

Mabel Harper
The Funbeam of Vaudeville ELSIE WEBER at the Piano

ALICE **MORIARITY SISTERS** MOLLY
DRESDEN DOLLS OF VAUDEVILLE Direction IRVING SHANNON

JOHNNY **Wiesser and Reeser** CORA
A Breeze from the South. DIRECTION SAM SHANNON

MARINO AND **RICH**
ITALIAN PIANO MOVERS IN VAUDEVILLE

ROBERT, STUART and ROBERT
FROLICS OF 1916-17
BOOKED SOLID—LOEW CIRCUIT REP. SAM BAERWITZ

THE HENNINGS
Refined Comedy Novelty Offering
DIRECTION J. P. HARRIS

JACK **CAMPBELL & MEEKER** MATT
IN VAUDEVILLE

BILLY GLASON
Novelty "JUST SONGS" Character DIRECTION A. J. HORWITZ

EUGENE EMMETT & CO.
In the Rural Musical Comedy, "TOWN HALL FOLLIES"
RAYMOND FRAZIER, Principal Comedian

RUTH **BURNLEY** AND JOE **PURTELL**
IN VAUDEVILLE Direction HARRY PINCUS

EMILIE SISTERS DIRECTION LEW GOLDER
DAINTY AERIALISTS

EDWARDS AND **LOUISE**
IN "A VAUDEVILLE SURPRISE"
BOOKED SOLID U. B. O. DIRECTION JACK MAGANN

ETHEL MAE BARKER
"KUBELIK IN PETTICOATS" Direction GEORGE SOFRANSKI

PAUL LE VAN & DOBBS
ACROBATIC COMEDIANS IN VAUDEVILLE

VAUDEVILLE HEADLINE ACTS

BETTY FIELDS
Booked Solid
Direction LOU EDLEMAN

IRVING BLACKMAN MURRAY WESTON
GEORGIA COMEDY FOUR
DIRECTION JACK FLYNN
Booked Solid U. B. O. Time
HARRY SINGER CARL BERNARD

THE THREE ROZELLAS
A Classy Musical Oddity
IN VAUDEVILLE Direction ARTHUR HORWITZ

Fisher, Luckie & Gordon
DIRECTION ROSE & CURTIS

JOHN JOHNNY
MARTIN and ELLIOTT
"THOSE FASHION PLATE DANCING BOYS"
Direction MARK LEVY

DAINTY QUEEN OF SENSATIONAL RHYTHMIC GRACE
LA PETITE MERCEDES
A GORGEOUS DISPLAY OF NOVEL RICHNESS
Direction ARTHUR J. HORWITZ

Thomas & Henderson
The Black Steppers
WATCH THEM IN VAUDEVILLE

BURT TRAVERS
The Boy Who Came Back
In a New Act by Allen Spencer Tenney
ASK MY AGENT

ALICE FARRELL
In Vaudeville
SINGING DANCING VIOLINISTE

FLORENCE TIMPONI
IN VAUDEVILLE Direction MARK LEVY

LILLETTE
In 5 Feet of Sweetness and a Violin PLAYING VAUDEVILLE

THE THREE ARLEYS
A HIT ON ANY BILL
UNITED TIME Direction—PAUL DURAND

WALTER PHILIP
JENKINS AND GILES
Two Jays In Vaudeville

BOB RUSSAK
Presents
THREE SYNCOPATORS
SMITH LANG NOMOLI
Direction GLADYS BROWN
March 5—Proctor's 58th & Newark
March 12—Alhambra, N. Y.

FREDERICK H. SPEARE AND CO.
Offer the Novel Comedy Sketch Hit,
"Everyman's Sister"
NOW HEADLINING LOEW CIRCUIT REPRESENTATIVE LOUIS WESLEY

JOHNNY SINGER
AND
DANCING DOLLS
IN VAUDEVILLE AARON KESSLER, REPRESENTATIVE

JOAN STORM and JOHN MARSTON
Present the Ultra-Novelty Comedy
"His Alibi"
PLAYING LOEW TIME BOOKED SOLID

JIM C.
COVENEY & WOODROW
The Precedents of Vaudeville

ANDERSON & EVANS
PRESENTING THEIR NEW ACT
"THE WANDERER"
PILOT—I. KAUFFMAN

KATHRYN MILEY
"Nature's Own Comedienne"
In Vaudeville

Three Norrie Sisters
Singing, Dancing, Novelty
New Act In Vaudeville

JACK WALTERS & CLIFF SISTERS
WORKING

Dan Dix & Virgil
WITH STAMPEDE RIDERS

EDDIE BOB
LORRAYE AND GEORGE
MONKEY SHINES—IN VAUDEVILLE Direction of MAX LANDAU

ED E. and BIRDIE CONRAD
In a Vaudeville Classique by ED E. CONRAD
Direction Lewis & Gordon

BOB—KELLEY & CATLIN—GEO
THOSE NATURAL COMEDIANS
The Pioneers and Originators (in their Particular Line of Work.) Carrying their Special Scenery and Electrical Effects

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Ruth St. Denis—Rock and White—Sam Mann & Co.—Sam and Kitty Morton—Bennett and Richards—Alexander McFayden—Beeman and Anderson—"Patria" film.

Colonial—Musical Johnsons—J. & B. Morgan—Pinkie—"Vacuum Cleaners"—Emily A. Wellman—Savoy & Brennan—Doris Wilson & Co.

Royal—Bernard & Janis—Kennedy & Burt—Blossom Seeley.

Alhambra—Yvette—Alexander Bros.—Dooley & Rugol—John Cutty—Brice & King—Lew Welch & Co.—Dyer & Fay.

Riverside—Joan Sawyer—Libonati—Dainty Marie—Lambert & Ball—Florence Moore & Brother—Sallie Fisher & Co.—Santley & Norton—Cartmell & Harris.

BROOKLYN.

Bushwick—Apdale's Animals—Durkin Girls—Marx Bros.—A. Sullivan & Co.—Hallen & Hunter—Adelaide & Hughes.

Orpheum—Allen & Howard—Daisy Jean—Frank Mullane—Bennett & Richards—"America First"—Four Readings.

BOSTON, MASS.

Keith's—Kelly & Galvin—Clark & Hamilton—David Bapirstein—Teibor's Seals—Eva Tanguay—Nina Payne & Co.—Moon & Morris—Hunting & Francis.

BIRMINGHAM, ALA.

Lyric (First Half) — Bell Ringers — Diving Nymphs—Aveling & Lloyd—"Breath of Old Virginia." (Last Half)—Lydell & Higgins.

BUFFALO, N. Y.

Shea's—Scotch Lads & Lassies—The Sharrocks—Weston & Claire—Marie Stoddard—Five Kitamuras—Doree & Co.

BALTIMORE, MD.

Maryland—Ponzillo Sisters—Will Oakland & Co.—Wm. Sisto—A. & F. Stedman—Roland Travers—Co.—Nickey Bros.

CLEVELAND, OHIO.

Keith's—Walter Brower—Stone & Kalisz—Elkins, Fay & Elkins—"Honor Thy Children"—Bicknell—California Boys—Chas. Ahearn & Co.—Fenton & Green.

CINCINNATI, OHIO.

Keith's—Seven Bracks—Wm. Ebs—Clairmont Bros.—Sophie Tucker & Co.—Bessie Hemple & Co.—Avon Four—Jas. H. Cullen—"Creation."

CHATTANOOGA, TENN.

Keith's (First Half)—Brennan & Powell. (Last Half)—McIntosh & Maids—Bennett Sisters.

COLUMBUS, OHIO.

Keith's—Primrose Four—Moran & Wiser—Rockwell & Wood—McShane & Hathaway—Nelson & Nelson—Will Ward & Girls—Dong Fong Gue & Haw—"Night Boat."

DAYTON, OHIO.

Keith's—"Rubeville"—Geo. M. Rosener—Louis Hardt—Georgia Earle & Co.— Golet, Harris & Morey—Booth & Leander—Laurie & Bronson.

DETROIT, MICH.

Temple—Bensee & Baird—Kirby & Rome—Harry Girard & Co.—Chas. Olcott—The Levolos—Adams & Murray—Boganny Troupe.

ERIE, PA.

Colonial—Lillian Kingsbury & Co.—Ben Deeley & Co.—F. & L. Bruch—Cole, Russell & Davis—Will Morrissey & Co.

GRAND RAPIDS, MICH.

Empress—Garcinetti Bros.—Violinsky—Three Du For Boys—"Girl with 1,000 Eyes"—Swor & Avery—"At the Party."

HAMILTON, CAN.

Temple—Lucy Valmont & Co.—Warren & Conley—Ward & Van—Dan Burke & Girls—Australian Creightons.

INDIANAPOLIS, IND.

Grand—Lovenberg. Sisters — Meehan's Dogs—Harry Green & Co.—Clara Howard—The Vivians—Montgomery & Perry—Moore & Girard.

JACKSONVILLE, FLA.

Keith's (First Half)—Marshall Montgomery & Co.—Henry & Adelaide. (Last Half)—Dugan & Raymond.

KNOXVILLE, TENN.

Bijou (First Half)—McIntosh & Maids—Bennett Sisters. (Last Half)—Brennan & Powell.

LOUISVILLE, KY.

Keith's—Nan Halperin—"Petticoats"—Fern & Davis—Mosher, Hayes & Mosher—Toots Paka—Willie Solar.

MONTREAL, CAN.

Orpheum—Kelly & Wilder—McCarthy & Fay—Jack Norworth.

NORFOLK, VA.

Academy (First Half)—Chief Caupolican—Webb & Burns. (Last Half)—Frank LeDent—Mazie King & Co.—Van Bergen & Goslar.

NASHVILLE, TENN.

Princess (First Half)—Lydell & Higgins. (Last Half)—Bell Ringers—Diving Nymphs—Aveling & Lloyd—"Breath of Old Virginia."

PROVIDENCE, R. I.

Keith's—Rath Bros.—Jas. Carson & Co.—Scarpiof & Varvara—Miller & Vincent—John B. Hymer & Co.—Spencer & Williams.

PITTSBURGH, PA.

Davis—Weiss Troupe—Bert Baker & Co.—Hale & Paterson—Harry Ellis—Grace La Rue.

PHILADELPHIA, PA.

Keith's—Al. Herman—Franklyn Ardell & Co.—Oscar Lorraine—Martinetti & Sylvester—Orth & Dooley—Gen, Ed. Lavine—Hamilton & Barnes—Gertrude Hoffman.

ROCHESTER, N. Y.

Temple—Shannon & Annis—Whipple, Huston & Co.—Selma Braatz—Great Johnston & Co.—Nat M. Wills—Imperial Troupe—Walsh & Bentley—Reed & Wright Girls—Kaufman Bros.

RICHMOND, VA.

Lyric (First Half)—Frank LeDent—Mazie King & Co.—Van Bergen & Goslar. (Last Half)—Chief Caupolican—Webb & Burns.

SAVANNAH, GA.

Savannah (First Half)—Dugan & Raymond. (Last Half)—Marshall Montgomery & Co.—Henry & Adelaide.

TOLEDO, OHIO.

Keith's—Marion Weeks—Ruby Cavelle & Co.—Mayhew & Taylor—Roger Gray & Co.—Jas. J. Corbett—"Act Beautiful"—Peratti Bros.

TORONTO, CAN.

Shea's—Brightons—Page, Hack & Mack—Edwin George—"Motor Boating"—Gerard & Clark—"Girlies' Gambol"—Bowman Bros.

WASHINGTON, D. C.

Keith's—Parish & Peru—Rials—Dancing Girl of Delhi—Belle Baker—Jas. J. Morton—Elsa Ryan & Co.—Chick Sale—Melody Six—Cooper & Ricardo.

YOUNGSTOWN, OHIO.

Keith's—"Five of Clubs"—Nelson Waring—Four Husbands—Harry Holman.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Eddie Foy & Family—Julius Tannen—Anna Chandler—Inez Macauley & Co.—Bert Melrose—Harris & Manion—De Witt, Burns & Torrence—Old Time Darkie.

Palace—Eddie Leonard & Co.—Al Shayne—Jean Adair & Co.—Frances Kennedy—Arthur Deagon—Mabel Russell & Co.—Morin Sisters.

CALGARY, CAN.

Orpheum—Seven Honey Boys—Chas. Howard & Co.—Alice Lyndon Doll & Co.—"Garden of Aloha"—La Graciosa—Artee Mehlinger—Una Clayton & Co.

DENVER, COLO.

Orpheum — Mme. Chilson Ohrman —O diva — Frances Nordstrom & Co.—Harry L. Mason—Hans Hanke—Mlle. Leitzel—Imhoff, Conn & Coreene.

DULUTH, MINN.

Orpheum—Rae Samuels—"The Recital"—Wallace Galvin—Johnson & Harty—Morris & Campbell—"Motoring"—Olivotti Mofett & Clare.

DES MOINES, IA.

Orpheum—Phyllis Neilson Terry—John & Winnie Henning—Millicent Mower—Skating Bear—Silver & Duval—King & King—McKay & Ardine.

KANSAS CITY, MO.

Orpheum—White & Cavanagh—Connolly & Wenrich—Milt Collins—Adair & Adelphi—Myrl & Delmar—"Age of Reason"—Vallecita's Leopards.

LOS ANGELES, CAL.

Orpheum—Beatrice Herford—Ryan & Lee—Corbette, Sheppard & Donough—Claude Gillingwater & Co.—Maria Lo—Thos. Swift & Co.—Ames & Winthrop—Haruko Onuki.

LINCOLN, NEB.

Orpheum—Geo. Nash & Co.—Cressy & Dayne—Samaroff & Sonia—Foster Ball & Co.—Zeda & Hoot—Pilcer & Douglas.

MINNEAPOLIS, MINN.

Orpheum—Le Roy, Talma & Bosco—Wright & Dietrich—Ethel McDonough—Stan Stanley Trio—Burdella Patterson—Edward Marshall—Clayton White & Co.

MILWAUKEE, WIS.

Orpheum—Mason & Keller Co.—"The Volunteers"—El Rey Sisters—Jimmy Hussey & Co.—Harry Carroll—Harry & Eva Puck—George Lyons—"Garden of Surprises."

MEMPHIS, TENN.

Orpheum—Adele Blood & Co. — Milo — Josie Heather & Co.—Merlan's Dogs—Three Jahns—Marie Fitzgibbon.

NEW ORLEANS, LA.

Orpheum—Emma Carus & Co.—McConnell & Simpson—Lightner Sisters & Alex—Loney Haskell—Fink's Mules.

OMAHA, NEB.

Orpheum—Donohue & Stewart—Dorothy Shoemaker & Co.—Mayo & Tally—Aileen Stanley—Willing & Jordan—Mijares—Muriel Worth & Co.

OAKLAND, CAL.

Orpheum—Whiting & Burt—Misses Campbell—Natalie Alt—Everest's Monkeys—Caites Bros.—Moore, Gardner & Rose—Wheeler & Dolan.

PORTLAND, ORE.

Orpheum—Cross & Josephine—Newhoff & Phelps—F. & A. Astaire—Lydia Barry—Rice, Elmer & Tom—"The Cure"—Linne's Dancing Girls.

ST. LOUIS, MO.

Orpheum—Kosloff & Ballet—Nellie Nichols—Rooney & Bent—Bernard & Harrington—Nell O'Connell—Mme. Doria—Balzer Sisters.

SAN FRANCISCO, CAL.

Orpheum—Rita Mario Orchestra—Estelle Wentworth—Bert Leslie & Co.—Meredith & Snoozer—H. & A. Seymour—Clara Morton—Geo. Kelly & Co.—Lew Dockstader.

SACRAMENTO, STOCKTON AND FRESNO.

Orpheum—Morgan Dancers—Tempest & Sunshine—Pat Barrett—Embs & Alton—Flanagan & Edwards—Frank Wilson.

ST. PAUL, MINN.

Orpheum—Louis Mann & Co.—Bert Kenny—Lambert & Fredrichs—Bissett & Scott—Rena Parker—Flying Henrys—"Our Family."

SEATTLE, WASH.

Orpheum—Nonette—The Cansinos—Ethel Hopkins—Halligan & Sykes—Brent Hayes—Kullervo Bros.—"The Double Exposure."

SALT LAKE CITY, UTAH.

Orpheum—Riggs & Witchie—Farber Girls—Maurice Burkhart—Benny & Woods—Henry Keane & Co.—Howard's Ponies—Witt & Winter.

VANCOUVER, CAN.

Orpheum—Eis & French—Medlin, Watts & Townes—Harold Lloyd—Chas. Grapewin & Co.—Palfrey, Hall & Brown—The Norvelles—Mme. Jomelli.

WINNIPEG, CAN.

Orpheum—Cecil Cunningham—Edwin Arden & Co.—Chung Hwa Four—Gould & Lewis—The Berrens—Marmein Sisters—Pedersen Bros.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Yamamoto Bros.—Betts, Childlow & Hart—Porter J. White & Co.—Sylvester & Vance. (Last Half)—Stagpole & Spire—Tommy Haydn—Dahl & Gillen—Comford & King—Be Ho Gray & Co.

Plaza (First Half)—Bob Tenny—Raymond & O'Connor—"Garden of Araby." (Last Half)—Sullivan, Wells & Martin—Lorraine & George—"Silent Poses."

HARTFORD, CONN.

Poli (First Half)—Georgette & Victoria—Mabel Johnstone—Chartres Holliday—Four Haymakers. (Last Half)—Bell & Benson—Chas. Rice & Co.—Betts, Childlow & Hart—"Dream Garden."

Palace (First Half)—Three Romans—Dunham, Edwards Trio—"Wanted a Wife." (Last Half)—Taylor & La Compte—Harold Durkane & Co.—Adams & Guhl—"Garden of Araby."

NEW HAVEN, CONN.

Poli (First Half)—Stagpole & Spire—Tommy Haydn—Taylor & La Compte—Harold Durkane & Co. (Last Half)—Yamamoto Bros.—Sylvester & Vance—Johnson, Howard & Lizette.

Bijou (First Half)—Math Bros. & Girlie—Chas. Rice & Co.—Lorraine & George—"The Miracle." (Last Half)—Bob Tenney—"Wanted a Wife."

SPRINGFIELD, MASS.

Palace (First Half)—Bally Hoo Trio—Mahoney & Rogers—Fletcher, Driscoll & Co.—Beaumont & Arnold—Andrew Mack—Garden Girls. (Last Half)—Reynolds & White—Nancy Barring—Four Haymakers—Hal & Francis—Billy Dale Trio—Olga Miska & Co.

SCRANTON, PA.

Poli (First Half)—The Hennings—Kear & Dean—Beatrice McKenzie & Co.—Master Gabriel & Co.—The Stantons—Jack Laveer. (Last Half)—Frank Shields—Van & Carrie Avery—Montana Five—Mitchell, Griswold & Mitchell—Bostock's Riding School.

WATERBURY, CONN.

Poli (First Half)—"Silent Poses"—Baby Helen—Hal & Francis—Dahl & Gillen—Comford & King—Be Ho Gray & Co. (Last Half)—Bally Hoo Trio—Mahoney & Rogers—Mae Marvin—Porter J. White & Co.—Mabel Johnstone—"The Miracle."

WILKES-BARRE, PA.

Poli (First Half)—Frank Shields—Van & Carrie Avery—Montana Five—Mitchell, Griswold & Mitchell—"Bostock's Riding School." (Last Half)—The Hennings—The Stantons—Kear & Dear—Master Gabriel & Co.—Beatrice McKenzie & Co.—Jack Laveer.

WORCESTER, MASS.

Poli (First Half)—Reynolds & White—Mae Marvin—Olga Miska & Co.—Billy Dale Trio—Johnson, Howard & Lizette. (Last Half)—Raymond & O'Connor—Beaumont & Arnold—Andrew Mack—"Garden Girls."

Plaza (First Half)—Bell & Benson—Nancy Barring—Sullivan, Wells & Martin—Adams & Guhl—"Dream Garden." (Last Half)—Three Romans—Math Bros. & Girlie—Dunham Edwards Trio—"The Lawn Belles."

W. U. B. O.

ANN ARBOR, MICH.

Majestic (First Half)—Lupita Pures—Geo. & Lillie Garden—"The Tamer." (Last Half)—Oxford Trio—Three Lyres—Rawson & Claire—Bison City Four—Dudley Trio.

DANVILLE, ILL.

Palace—Cycling McNutts—Frozini—"Miss America"—Silber & North—Royal Tokio Troupe. (Last Half)—Theison's Pets—Curley & Welch—"School Play Ground—Guerro & Carmen—Billy Bounce's Circus.

FLINT, MICH.

Majestic (First Half)—Woolfolks' Musical Comedy Co. (Last Half)—Pipifax & Panlo—Rae & Wynn—James J. Grady & Co.—Roth & Roberts—Slatko's Midnight Rollickers.

FT. WAYNE, IND.

Palace (First Half)—The Blondys—Roattanio & Shelly—Curley & Welch—Mme. Sumino & Co.—Britt Wood—Lucy Gillett & Co. (Last Half)—Four Danubes—Wm. Armstrong & Co.—Nita Johnson & Sweethearts—Jas. Thompson & Co.—Cook & Lorenz—Royal Tokio Troupe.

INDIANAPOLIS, IND.

Lyric—Augoust & Augoust—Brown & Jackson—"On the Veranda"—Byal & Early—Princess Kalama.

JACKSON, MICH.

Orpheum (First Half)—Oxford Trio—Three Lyres—Rawson & Claire—Bison City Four—Dudley Trio. (Last Half)—Lupita Purea—Geo. & Lillie Garden—"The Tamer"—Jimmie Lucas & Co.—"The Two Pikers."

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30 inch	$17.00	36 inch	$20.00
32 inch	18.00	38 inch	20.50
34 inch	19.00	40 inch	21.00
42 inch	$21.50		

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REMARKETH:

He who Singeth a bad Song injureth himself muchly. The BIG TIME waiteth for Thee if Thou Singeth the Right Songs.

When you want real Jewelry you go to Tiffany—when you want real songs, where do you go?
Lay Off Ave. is paved with singers who sing the wrong songs.
Our business keeps growing Bigger every day. There's a Reason.
We are living in an age of class. That's why all the classy singers are using our songs.

GEORGE M. COHAN'S "THERE'S ONLY ONE LITTLE GIRL" is without doubt one of the best songs **G. M. C.** has ever written. This song has all the Cohan go to it. We have a Statue of Liberty version that will stampede your audience. **LYNN COWAN of BAILEY & COWAN** cleans house with it.

For the next three weeks **FRANCES WHITE of ROCK & WHITE** will continue to storm the Palace Theatre Customers with her Sensational Spelling Song M-I-S-S-I-S-S-I-P-P-I. Harry Tierney, Bert Hanlon and Benny Ryan are very proud of Miss White's rendition of this most talked of Song of Songs.

We have just issued a new Ballad by **MAUDE NUGENT**, who wrote **"SWEET ROSIE O'GRADY,"** entitled **"LOVE AND YOU."**
Before offering this number we gave it a hard Third Degree test—if you ever sang **"THE SUNSHINE OF YOUR SMILE"** you will like this number—it has our guarantee for success.

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Ben Welch's—Miner's Bronx, New York, 12-17; Empire, Brooklyn, N. Y., 19-24.
Bon Tons—Empire, Brooklyn, 12-17; Park, Bridgeport, N. Y., 22-24.
Bostonians—Jacques, Waterbury, Conn., 12-17, Cohen's Newburgh, 19-21; Cohen's Poughkeepsie, 22-24.
Bowery—Gaiety, Omaha, Neb., 12-17; open, 19-24; Gaiety, Kansas City, 26-31.
Burlesque Revue—Open, 12-17; Gaiety, Kansas City, 12-17.
Follies of the Day—Gaiety, Pittsburgh, 12-17; Star, Cleveland, O., 19-24.
Globe Trotters—Corinthian, Rochester, N. Y., 12-17; Bastable, Syracuse, N. Y., 19-21; Lumberg, Utica, 22-24.
Golden Crooks—Colonial, Providence, R. I., 12-17; Boston, 19-24.
Hastings Show—Empire, Toledo, O., 12-17; Lyric, Dayton, O., 19-24.
Hello New York—Empire, Albany, N. Y., 12-17; Boston, 19-24.
Hip-Hip-Hooray Girls—Cohen's, Poughkeepsie, 15-17; Miner's, Bronx, N. Y., 19-24.
Howe's Kissing Girls—Palace, Baltimore, 12-17; Gaiety, Washington, D. C., 19-24.
Irwin's Big Show—Chicago, 12-17; Berchel Des Moines, Iowa, 19-21.
Liberty Girls—Boston, 12-17; Grand, Hartford, Conn., 19-24.
Maids of America—Chicago, 12-17; Gaiety, Detroit, Mich., 19-24.
Majestic—Olympic, Cincinnati, 12-17; Chicago, Ill., 19-24.
Marion's—Empire, Hoboken, N. J., 12-17; People's, Philadelphia, 19-24.
Merry Rounders—Gaiety, Toronto, Ont., 12-17; Gaiety, Buffalo, N. Y., 19-24.
Midnight Maidens—Casino, Brooklyn, 12-17; Empire, Newark, N. J., 19-24.
Million Dollar Dolls—Lumberg, Utica, 15-17; Gaiety, Montreal, Can., 19-24.
Molly Williams' Co.—Lyric, Dayton, O., 12-17; Olympic, Cincinnati, 19-24.
New York Girls—Hurtig & Seamon's, New York, 12-17; Orpheum, Paterson, N. J., 19-24.
"Puss Puss"—Casino, Philadelphia, 12-17; Hurtig & Seamon's, New York, 19-24.
"Rag Doll in Ragland"—Gaiety, Detroit, 12-17; Gaiety, Toronto, Ont., 19-24.
Roseland Girls—Star, Cleveland, 12-17; Empire, Toledo, O., 19-24.
Rose Sydell's—Park, Bridgeport, Conn., 15-17; Colonial, Providence, R. I., 19-24.
Sidman's Sam—Casino, Boston, 12-17; Columbia, New York, 19-24.
Sightseers—Empire, Newark, N. J., 12-17; Casino, Philadelphia, 19-24.
Some Show—People's, Philadelphia, 12-17; Palace, Baltimore, 19-24.
Spiegel's Revue—Gaiety, St. Louis, Mo., 12-17; Chicago, 19-24.
Sporting Widows—Berchel, Des Moines, Iowa, 12-14; Gaiety, Omaha, Neb., 19-24.
Star and Garter—Gaiety, Washington, D. C., 12-17; Gaiety, Pittsburgh, Pa., 19-24.
Step Lively Girls—Orpheum, Paterson, N. J., 12-17; Empire, Hoboken, N. J., 19-24.
Twentieth Century Girls—Gaiety, Montreal, Can., 12-17; Empire, Albany, N. Y., 19-24.
Watson's Beef Trust—Grand, Hartford, Conn., 12-17; Jacques, Waterbury, Conn., 19-24.
Watson-Wrothe—Gaiety, Kansas City, 12-17; Gaiety, St. Louis, Mo., 19-24.

American Circuit

American — Majestic, Indianapolis, 12-17; Buckingham, Louisville, Ky., 19-24.
Auto Girls—Worcester, 15-17; Amsterdam, N. Y., 19-20; Hudson, Schenectady, 21-24.
Broadway Belles—Gaiety, Milwaukee, 12-17; Gaiety, Minneapolis, 19-24.
Beauty, Youth & Folly—Savoy, Hamilton, Can., 12-17; Cadillac, Detroit, Mich., 19-24.
Big Review of 1917—Howard, Boston, 12-17; New Bedford, Mass., 19-21; Worcester, 22-24.
Cabaret Girls—Open 12-17; Englewood, Chicago, 19-24.
Charming Widows—International, Niagara Falls, 15-17; Star, Toronto, Ont., 19-24.
Cherry Blossoms—Star, Brooklyn, N. Y., 12-17; Holyoke, Mass., 19-21; Springfield, 22-24.
Darlings of Paris—Park, Youngstown, 15-17; Penn Circuit, 19-24.
Follies of Pleasure—Cadillac, Detroit, Mich., 12-17; open 19-24; Englewood, Chicago, 26-31.
French Frolics—Englewood, Chicago, 12-17; Gaiety, Milwaukee, Wis., 19-24.
Frolics of 1916—Penn Circuit, 12-17; Gaiety, Baltimore, 19-24.
Ginger Girls—Gaiety, Philadelphia, 12-17; Mt. Carmel, Pa., 19; Shenandoah, 20; Wilkesbarre, 21-24.
Girls from Joyland—Gaiety, Chicago, 12-17; Majestic, Indianapolis, Ind., 19-24.
Girls from the Follies—Lyceum, Columbus, O., 12-17; Newark, O., 19; Janesville, 20; Canton, 21; Akron, 22-24.
Grownup Babies—Philadelphia, 12-17; Olympic, New York, 19-24.
Hello Girls—Star, Toronto, Ont., 12-17; Savoy, Hamilton, Can., 19-24.
Hello Paris—Gaiety, Brooklyn, N. Y., 12-17; Academy, Jersey City, N. J., 19-24.
High Life Girls—Springfield, 15-17; Howard, Boston, 19-24.
Lady Buccaneers—Academy, Jersey City, N. J., 12-17; Gaiety, Philadelphia, 19-24.
Lid Lifters—Gaiety, Baltimore, 12-17; Trocadero, Philadelphia, 19-24.
Military Maids — Majestic, Scranton, Pa., 12-17; Gaiety, Brooklyn, N. Y., 19-24.
Mischief Makers—Star, St. Paul, Minn., 12-17; open 19-24; Century, Kansas City, 26-31.
Monte Carlo Girls — Gaiety, Minneapolis, Minn., 12-17; Star, St. Paul, Minn., 19-24.
Pacemakers—Hudson, Schenectady, N. Y., 14-17; Binghamton, N. Y., 19-20; Oneida, N. Y., 21; International, Niagara Falls, N. Y., 22-24.
Parisian Flirts—Trenton, N. J., 15-17; Star, Brooklyn, N. Y., 19-24.
Pat White's—Olympic, New York, 12-17; Majestic, Scranton, Pa., 19-24.
Record Breakers—Standard, St. Louis Mo., 12-17; Terre Haute, Ind., 19-21.
September Morning Glories — Buckingham, Louisville, Ky., 12-17; Lyceum, Columbus, O., 19-24.
Social Follies—Terre Haute, Ind., 12-14; Chicago, Ill., 19-24.
Tempters—Empire, Cleveland, O., 12-17; Erie, Pa., 19-20; Ashtabula, 21; Park, Youngstown, 22-24.
Tourists—Wilkesbarre, 14-17; South Bethlehem, Pa., 19; Easton, 20; Pottstown, 21; Trenton, N. J., 22-24.
U. S. Beauties—Akron, O., 15-17; Empire, Cleveland, O., 19-24.

STOCK AND REPERTOIRE ROUTES

Permanent and Traveling

Academy Players—Haverhill, Mass., indef.
American Players—Spokane, Wash., indef.
Academy Players—Halifax, N. S., Can., indef.
Auditorium Players—Malden, Mass., indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Angell Stock No. 2 (Ike Jutras, mgr.)—Sharpsburg, Pa., indef.
Bainbridge Players—Minneapolis, indef.
Bayley, J. Willard, Players—Beloit, Wis., indef.
Bishop, Chester, Players—Grand Rapids, Mich., indef.
Bray, Thurman F., Stock—Columbus, O., indef.
Bunting, Emma, Stock—San Antonio, Tex.
Bryant, Marguerite, Players—Empire, Pittsburgh, indef.
Brooklyn's Own Stock (Chas. W. Daniels, mgr.)—Grand O. H., Brooklyn, indef.
Benjamin, Jack, Stock—Salina, Kan., indef.
Brooks, Jack Stock—Monroe, Wis., 11-18.
Bybee, M. E., Stock—Hutchinson, Kan., indef.
Bishop Players—Oakland, Cal., indef.
Butler, George, Stock—(Vandegrift, Pa., 12-17.
Cornell-Price Players—Tarentum, Pa., indef.
Compton-Plumb Stock (H. H. Plumb, mgr.)—Racine, Wis., indef.
Columbia Musical Stock—Oakland, Cal., indef.
Cutter Stock (Wallace R. Cutter, mgr.) Dolgeville, N. Y., 12-17.
Denham Stock—Denver, indef.
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., indef.
Davis, Walter, Stock (A. W. Friend, mgr.)—Ephrata, Pa., 12-17; Lewistown, 19-24.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Emerson Players—Lowell, Mass., indef.
Empire Players—Salem, Mass., indef.
Fifth Ave. Stock (Jacques E. Horn, mgr.)—Fifth Ave., Brooklyn, indef.
Fleming, Alice, Stock—Portland, Ore., indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Hyperion Players—New Haven, Conn., indef.
Hathaway Players—Brockton, Mass., indef.
Horne, Col. F. P., stock—Akron, O., indef.
Jewett, Henry, Players—Copley, Boston, indef.
John G. & Little Fern (John G. Roe, mgr.)—Guymon, Okla., 12-17; Liberal, Kan., 19-24.
Keith's Hudson Theatre, Stock—Union Hill, N. J., indef.
Keith Stock—Gotham, Bklyn., 12, indef.
Kelly Bros. Stock—Lansing, Mich., indef.
Knickerbocker Stock (Geo. Barbier, mgr.)—Knickerbocker, Phila., indef.
Lawrence, Del., Stock—Vancouver, Can., indef.
Lyric Theatre Stock—Bridgeport, Conn., indef.
Lonergan Players (E. V. Phelan, mgr.)—Lynn., Mass., indef.
Lewin, Florence, Players (Hawkins & Kibbee, mgrs.)—Wichita, Kan., indef.
Lorch, Theo., Stock—Phoenix, Ariz., indef.
Morosco Stock—Los Angeles, indef.
McKinley, Patti, Players—Zanesvile, O., indef.
Mozart Players—Elmira, N. Y., indef.
Nestell Players—Jefferson City, Mo., indef.
Northampton Players—Northampton, Mass
Northampton Players—Northampton, Mass., indef.
Naylor, Walter, Players—New Britain, Conn., indef.
New Strand Stock—Mobile, Ala., indef.
Norwood, Maude, Stock (Wm. J. Nelson, mgr.)—Oil City, Pa., indef.
Orpheum Players—Reading, Pa., indef.
Overholser Stock—Oklahoma City, Okla., indef.
Oliver, Otis, Players (Harry J. Wallace, mgr.)—Peru, Ind., indef.
Opera Players—Kansas City, Mo., indef.
Princess Stock—Sioux City, Ia., indef.
Players Stock—Players, St. Louis, indef.
Park, Edna, Stock—Tampa, Fla., indef.
Poli Stock—Scranton, Pa., indef.
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Quaker Maids M. C. Co.—Hutchinson, Kan., indef.
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Shubert Stock—St. Paul, indef.
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Sherman Kelly Stock—Aberdeen, S. D., 5, indef.
Temple Stock—Ft. Wayne, Ind., indef.
Taylor, Albert, Stock—El Paso, Tex., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Tulsa, Okla., indef.
Wilkes Players—Salt Lake City, Utah, indef.
Wilkes Musical Stock—Vancouver, Can., indef.
Wadsworth Dram. Stock (Edward Ornstein, mgr.)—Toledo, O., indef.
Wigwam Stock (Lander Stevens, mgr.)—San Francisco, indef.
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Enterprise Stock No. 2 Co. (Norman Hillyard, mgr.)—Chicago, indef.
Hyatt & LeNore Miniature M. C. Co., (T. H. Hyatt, mgr.)—Moose Jaw, Sask., Can., indef.
Harris & Proy M. C. Co.—Minot, N. D., indef.
Lord & Vernon M. C. Co., Butler, Pa., indef.
Maxwell & Shaw (Bob Shaw, mgr.)—Hornell, N. Y., 12-17.
Roseland Maids—Canal Dover, O., 12-17; Cambridge, 19-24.
"Sunny Side of Broadway" (Boyle Wolfolk, mgr.)—Ann Arbor, Mich., 15-17; So. Bend, Ind., 19-21; Kokomo, 22-24.
Thomas, M. C. Co.—Biddeford, Me., 12-17; Lowell, Mass., 19-31.
"Vanity Fair," Wolfolk's (Jack Trainor, mgr.)—Rockford, Ill., 12-14.
Walker's Musical and Lady Minstrels—Greenville, S. C., 12-17; Charlotte, 19-24.
Zarrow's American Girl—Ashland, Ky., 12-17.
Zarrow's Little Bluebird (Jack Fuquay, mgr.)—Cambridge, O., 12-17.
Zarrow's Variety Review (D. J. Lynch, mgr.)—Fairmont, W. Va., 12-17.
Zarrow's Passing Revue (Wm. Hill, mgr.)—Newport News, Va., 12-17.

MINSTRELS

Field's, Al G.—Ft. Smith, Ark., 14; McAlester, Okla., 15; Oklahoma City, 16-18; Arkansas City, Kan., 19; Wichita, 20; Topeka, 21; St. Joseph, Mo., 22; Des Moines, Ia., 23-24.
Huntington's, F. C. (J. W. West, mgr.)—Deland, Fla., 14; Palatka, 15; Jacksonville, 16; Wavcross, 17.
O'Brien's, Neil, Minstrels (Oscar F. Hodge, mgr.)—Grenada, Miss., 14; Jackson, Tenn., 15; Nashville, 16; Chattanooga, 17; Huntsville, Ala., 19; New Decatur, 20; Gadsden, 21; Montgomery, 22; Mobile, 23; Pensacola, Fla., 24.

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Campbell's, E. W., United Shows—Hot Springs, Ark., 12-17.
Herbert Greater Shows—Columbia, S. C., 12-17.
Johnny J. Jones Shows—Miami, Fla., 12-24.
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Mabelle Courtney, a stately, pleasant blonde, as the head of the costumery entertained the two buyers, played by Al Green as straight and John Hawley as his Hebrew partner, who keeps the establishment in hot water.

Leona Miller, the soubrette; Eleanor Marshall, Bernice Taber and Edna Clair were showy members.

Jerry White's piano specialty was good entertainment, introducing a mother song, a medley of choruses tracing a flirtation and marriage, and a Wilson song that brought down the house.

Harry Paynton and Frank Green, in comedy make-up, went through a clever routine of acrobatics. "New Orleans," a minstrel number led by Leona Miller, who does a good clog, assisted by the girls in showy suits, served as the finish of the first act.

Eddy and Earle's whirlwind dances served as a pleasing specialty.

The second act showed the cabaret in Chinatown with Al Green as the "bum" and John Hawley as the Hebrew bartender. Here Eddy and Earle did their Apache dance; Pagana her clever violin solo, with excellent accompaniment by Jerry White; Francis Murphy his female impersonation with song and dance; Paynton and Green their "Percy and Harold" bit, and Packer Green, Sulzback and Miss Miller harmonizing.

Then came Al Reeves, in immaculate evening clothes, with a new line of talk about his show, his girls and his pleasure at being among his old pals, concluding with his new song "That Is Life," in which he declared his intention to stick to the game for some time to come. The audience fell for him as usual and he had a happy time of it.

A complete sell out at the matinee and an exceptionally big night house started the week nicely.

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MOTION PICTURES

COMMITTEE TO FAVOR TAX ON POSITIVES

WHEELER REPORT IN THURSDAY

ALBANY, March 12.—The Wheeler Committee, which during the past two months has been investigating the motion picture industry for the purpose of determining if the State should receive revenue from it, will submit its report to the legislature Thursday. The committee is reported to be in favor of a tax on all "positive prints," which probably would net the State an annual income of from $500,000 to $750,000.

Legislation which, without the creation of a State censorship board, will operate toward the prevention of the exhibition of objectionable films, will be recommended. To serve this purpose a motion picture bureau will be established at small cost to the State.

During the past two months many of the prominent manufacturers and exhibitors have appeared before the committee and testified regarding conditions existing in the industry. The witnesses who testified gave the legislators a good insight into the business, and from the information gleaned the members of the committee feel that the State should derive considerable revenue from the business.

At the last meeting of the committee held in the Murray Hill Hotel, New York City, last Saturday, Commissioner of Licenses George H. Bell, Ben. R. Hampton, president of the General Film Co., and William A. Brady testified.

In doing so, Commissioner Bell went into detail on the question of objectionable film and said he believed the public was backing his department in its fight against them. He declared that, only recently, he stopped the public showing of five motion pictures considered objectionable and received the co-operation of the exhibitors in this respect.

During his testimony Mr. Bell said he believed there should be one day's rest in seven, particularly for motion picture machine operators, and for that reason favored Sunday observance, although he thought it was foolish to permit certain shows on Sunday and prohibit others. He submitted lists of figures of licenses issued in New York City. He put the average daily attendance in New York theatres at 600,000 persons, and showed there were licenses existing in this department for 864 theatres with a total seating capacity of 630,266. In 1916 there were 1,039 licensed theatres and in 1915 1,169.

Mr. Brady, who has appeared on several occasions before the committee, declared that, at the present time, the industry was not able to stand taxation. The testimony of Hampton and other witnesses was along the same lines.

SOL. LESSER HERE

Sol L. Lesser, the young State rights distributor, arrived in New York last week from the coast on one of his frequent flying trips. Mr. Lesser's present visit will last ten days. He reports new success in his handling of the "Ne'er Do Well."

BEACH DID NOT DIRECT FILM

"The Barrier," of which Rex Beach is the author, was directed entirely by Edgar Lewis. Some trade papers, through error, gave credit for the production to Beach.

HODKINSON LEAVES FOR TOUR

W. W. Hodkinson, president of the Triangle Distributing Corp., has left New York for a tour of the big cities of the West.

BRENON DIRECTS LONE WOLF

Herbert Brenon is in New Orleans, where he is producing Louis Joseph Vance's "The Lone Wolf" for distribution by the Herbert Brenon Film Corporation through Lewis J. Selznick Enterprises, Inc. The principal female role will be played by Hazel Dawn, who is taking a necessary vacation from "The Century Girl," and who will probably resume her work in that production upon her return to New York. Opposite Miss Dawn will be Bert Lytell in the principal male role.

"The Lone Wolf" will probably set a high mark in cost of production. It is understood that Mr. Vance, the author, received $6,000 or $7,000 for the producing rights in motion picture form, and Miss Dawn's salary will be close to the three-figure mark, with other expenditures in proportion. This is Mr. Brenon's first picture since his recent illness interrupted the making of "The Eternal Sin," featuring Florence Reed, which picture is now completed and about to be distributed by Lewis J. Selznick.

DECIDES AGAINST EXHIBITOR

That a motion picture exhibitor must pay for a picture which he books even if the censors do not allow him to screen it is the opinion of the court which has just awarded a judgment to the Phax Pictures Company on this point. The Phax Company were the distributors of "Race Suicide," and secured bookings from a number of theatres who finally refused to pay the contract price, claiming that the censors would not allow them to run the picture. The list of theatres included the Miller, Montauk, Prospect, Plaza, Chester, Garden and several others. The Phax Company was represented by Attorney Harry Saks Hechheimer.

FILM COMPANY FOR OGDEN

OGDEN, Utah, March 12.—The only motion picture producing company between Chicago and the Pacific Coast has been organized here. Capital stock to the extent of $100,000 has been secured. Albert Scowcroft, who has built a number of theatres in the West, is president of the concern.

COMPLETING "GOD'S MAN"

The Frohman Amusement Corporation's ten-reel photo-play production of Anthony P. Kelly's adaptation of George Bronson Howard's novel, entitled "God's Man," is rapidly nearing completion under the direction of George Irving, the Frohman supervising director.

A. E. SMITH GOES WEST

Albert E. Smith, president of the Vitagraph Company, has left New York for Los Angeles, where he will add to the production resources and facilities of Vitagraph's California studios, with particular regard to Blue Ribbon program features.

SELZNICK SIGNS WOMAN WRITER

Lewis J. Selznick has engaged Virginia Terhune Van de Water, writer on domestic problems, to write scenarios for adaptation into motion pictures. She is to furnish a stated number of scenarios during the year. Edgar Selden arranged the contract.

MENA FILM CO. GETS CHARTER

TRENTON, N. J., March 12.—The Mena Film Co. was incorporated last week to conduct the manufacture and sale of motion picture films from an office in Jersey City. The concern is capitalized at $250,000.

"TROOPER 44" SOON READY

The E. I. S. Motion Picture Corporation is completing a five-reel feature, entitled "Trooper 44." Juane Daye and George Soule Spencer have leading roles. State rights on the picture are now being sold.

EXPRESSMEN TO HELP FILM MEN

SHIPMENT OF FILMS EXPEDITED

A system which keeps a full record of every transfer of a package of film from the time it leaves the shipper until it reaches the consignee is now in effect with the Adams, Wells Fargo and American Express Companies. This system has been installed as the result of a conference between the traffic managers of the big express companies and a committee of the National Association of the Motion Picture Industry. The American was the first to adopt the new rule and, within the last few days, the other two companies have followed suit.

To further expedite shipments of film, the express companies are considering the feasibility of collecting all films from one exchange on one wagon, to be separated for shipment by the express company after collection.

Those present at this conference were E. E. Bush, traffic manager of the American; J. Edward Cronin, traffic manager of the Adams; G. S. Lee, traffic manager of the Wells Fargo; F. G. Airy, secretary of the express conference; William L. Sherrill, chairman of the transportation committee of the National Association; Frederick H. Elliott, executive secretary of the association; P. H. Stilson, of the Paramount Pictures Corp., and J. S. Clark, of the William L. Sherry Feature Film Co.

METRO, OF TEXAS, IS SOLD

OKLAHOMA CITY, Okla., March 12.—One of the largest deals ever been made in the moving picture field of the Southwest was completed when Albert Russell and Dave Reed, of Dallas, sold the Metro Picture Corporation of Texas to L. C. Bickel and others of Oklahoma City for $50,000. The corporation distributes films in Oklahoma, Texas and Arkansas. The Metro Corporation is one of the largest distributors in the Southwest.

DORIS KENYON WITH WHARTONS

Doris Kenyon has been engaged by Wharton, Inc., of Ithaca, N. Y., to star in their first super-feature production, "The Great White Trail." The company is now at Saranac Lake taking some of the winter scenes. "The Great White Trail" will be the first of releases of the Whartons under their policy of one super-feature each month.

CALIFORNIA CO. REORGANIZED

SAN FRANCISCO, March 12.—The click of the camera is to be heard again at the camp of the California Film corporation. Following the resignation of Beatriz Michelena, and other members of the old company, a new firm has been partially organized. Heading it is Lois Wilson. Norval McGregor will be director.

LOSES SUIT AGAINST TRIANGLE

PHILADELPHIA, March 12.—The Philadelphia Booking Co. lost its suit against the Triangle Film Co. when the court refused to restrain the Triangle Film Corp. and the Triangle Distributing Corp. from cancelling the franchise for the Philadelphia territory held by the Philadelphia Booking Co.

PRES. WILSON IN ART DRAMA

The Art Dramas production of Emile Zola's novel "Nantas," which will be known as "A Man and the Woman," will have scenes in which President Wilson appears.

ATLANTIC FILM CO. TO PRODUCE

PROVIDENCE, R. I., March 8.—The Atlantic Film Corp., which was recently incorporated in this State, will soon begin producing films, featuring five and six reel plays and one and two reel comedies. The new company plans the early erection of a commodious studio, and in the meantime will use the studio of the Eastern Film Co. in this city. Joseph C. Gonyea is president, treasurer and manager of the new concern.

FORM NEW PICTURE FIRM

Edward Small and Herman Becker are the heads and organizers of a new picture firm to be known as "The Master Drama Features, Inc.," for the purpose of producing photo dramas. The initial production will be a drama by Willard Mack, entitled "Who's Your Neighbor?" S. Rankin Drew is directing the picture, the first part of which is already under way.

ANTI-SUNDAY FILM LAW UPHELD

AUSTIN, Texas, March 8.—A majority of the Court of Criminal Appeals have affirmed the Fort Worth motion picture cases, holding that motion pictures are amusements and can not be operated on Sunday; also, that Fort Worth ordinance permitting motion picture shows to operate on Sundays from 2 p. m. to midnight is in conflict with the State law.

SIMPLER SPELLING ON SCREEN

R. H. Cochrane, vice-president of the Universal Film Company, has sent out an order that phonetic spelling shall henceforth be used in all film titling, publicity and advertising. Words such as cigaret, thru, catalog, and tho, which admit of being shortened, shall be used in their simpler form, according to the new order.

WARREN TAKES PLAYERS SOUTH

Edward Warren, with a company of one hundred players, started for the South last week by a specially chartered train to finish his exterior scenes of his production now known by the working title as the "Transgressor." It is expected that the picture will be released by State right holders in April.

ART DRAMA ADDS 2 EXCHANGES

Due to increasing bookings on Art Dramas, the Standard Film Corporation of Kansas City, distributers of the new program throughout Iowa, Nebraska, Missouri and Kansas, has opened additional exchanges in St. Louis and Des Moines.

PULLS NEW MOVIE STUNT

Edward Sachs, manager of the Morningside Theatre at 2139 Eighth Avenue, last week originated a novel idea when he had the author of "The Royal Pauper," Henry Albert Phillips, appear in person and make a few remarks.

BEATTY BILL MIGHT PASS

CINCINNATI, O., March 12.—The Beatty Bill, which is aimed at "The Birth of a Nation," prohibiting an exhibition here, has been passed by the lower house of the legislature and will probably pass the Senate.

SYLVIA BREMER WITH TRIANGLE

Sylvia Bremer has been engaged by Thos. H. Ince and will make her debut on the Triangle program next month, playing the heroine in a baseball drama in which Charles Roy will star.

FILM TITLE CHANGED

Ethel Clayton's next picture play for World-Brady is now titled "Man's Woman," in place of "The House Cat."

HALL JOINS GOLDWYN STAFF

Emmett Campbell Hall has signed with the Goldwyn Pictures Corp. as assistant to Edith Ellis of the scenario staff.

FEATURE FILM REPORTS

"THE GIFT GIRL"

Bluebird. Five Reels.

Released March 26 by Bluebird Photoplays.

Cast.

Rokalia.....Louise Lovely
Marcel.....Emory Johnson
Malec.....Rupert Julian
Marquis de Tonquin...Wadsworth Harris
Dr. D'Eglantine.....Frederick Montague
Usun Hassan.....Winter Hall
Major Abercrombie.....Rex Roselli

Story—Suggested by H. R. Durant's play, "Marcel's Birthday Present." Scenario by E. J. Clawson. Directed by Rupert Julian.

Action—Slow.
Continuity—Even.
Suspense—Insufficient.
Detail—Poor.
Atmosphere—Lacking.
Photography—Good.

Louise Lovely has much to learn in the art of acting, as a pretty face is not sufficient to make an interesting picture. She is featured in "The Gift Girl," but is entirely unsuited to the role. She tries to imitate the Mary Pickford mannerisms at times and her portrayal of the Gift Girl is colorless.

The picture itself is long drawn out. The action of the first reel is unnecessary to the development of the story and could be unfolded later in less space and time. The essentials of a good picture are lacking. Detail and atmosphere seemed to be a minor consideration in the making of this film. There is some interest in "The Gift Girl," although the picture has been crudely treated. The subtitles, too, are crude.

Box Office Valve

One day. Regular program.

"CASTLES FOR TWO"

Lasky. Five Reels.

Released March 12 by Paramount.

Cast.

Patricia Calhoun.....Marie Doro
Brian O'Neil.....Elliott Dexter
Patricia's Secretary.....Mayme Kelso
Brian's Sisters.....Jane Wolff, Harriett Sorenson, Lillian Leighton
Brian's Mother.....Julia Jackson
Neough.....Horace B. Carpenter
Callahan.....Billy Elmer
Nanny.....Marie Mills

Story—Romance by Beatrice DeMille and Leighton Osmun. Directed by Frank Reicher. Featuring Marie Doro.

Action—Interesting.
Continuity—Even.
Suspense—None.
Detail—Correct.
Atmosphere—Very good.
Photography—O. K.

Remarks.

The story tells of an American heiress, Patricia Calhoun, traveling in Ireland in an endeavor to learn whether or not she is loved for her money. She changes positions with her secretary, posing as a poor dependent of the heiress, meets a poor Irish nobleman, Brian O'Neil. They fall in love and, in spite of the fact that his mother wants him to marry the heiress, he chooses, as he thinks, the maid. She then discloses her identity and all ends well.

It is a prettily told heart story and Miss Doro makes a most lovable Patricia. Mr. Dexter is a manly young Irishman and the others in the cast are capable players.

Box Office Value.

The combined interest in the star and the film on its own merits makes it suitable for any of the better class of houses for from three days to a week.

DAVIES SIGNS WITH FOX

Howard Davies has signed with William Fox, and is cast for a role supporting Miriam Cooper in her first program feature.

"BLOOD WILL TELL"

Ince-Kay Bee. Five Reels.

Cast.

Released March 18 by Triangle.

Samson Oakley III.....William Desmond
Nora North.....Enid Markey
Samson Oakley II.....David M. Hartford
James Black.....Howard Hickman
Dixie Du Fresne.....Margaret Thompson
Otis Slade.....Charles Gunn
Aaron Howlett.....J. Frank Burke

Story—Drama of frenzied finance by Jonn Lynch and J. G. Hawks. Directed by Charles Miller. Featuring William Desmond.

Action—Holds interest.
Continuity—At times somewhat incoherent.
Suspense—Sustained.
Detail—O. K.
Atmosphere—Correct.
Photography—Excellent.

Remarks.

Love and finance have formed the basis of many a story, but this fact in no way detracts from the interest in this particular one. The story tells of a rich father who disinherits his son for marrying a chorus girl and later discovers that this same girl makes a man of the son, who saves his father from financial ruin by defeating the machinations of a crowd of business rivals.

It is a well written and well directed film, except for the part which takes Young Oakley to a room back of Durgan's saloon. His errand there is not explained, but the manner in which he gets there and the work he does in the place impresses one as being crooked. If it is honest work it should be explained. If it is crooked it should be eliminated, as in the latter case the character of the hero is woefully weakened.

Mr. Desmond is a most heroic hero, forceful, manly and convincing. The others in the company did excellent work, Mr. Hartford deserving a special word of praise.

Box Office Value.

Good for two days.

"ALADDIN FROM BROADWAY"

Vitagraph. Five Reels.

Released March 19 by Vitagraph.

Cast.

James Fitzgerald.....William Duncan
Mrs. Fitzgerald.....Edith Storey
Light-of-Life.....Laura Winston
Amad.....Otto Lederer
Jack Stanton.....Antonio Moreno
Sadi.....George Holt

Story—Comedy drama. Written by Frederick Isham. William Wolbert, director.

Action—Interesting.
Continuity—Even.
Suspense—Well sustained.
Detail—Good.
Atmosphere—Realistic.
Photography—Good.

Remarks.

A very good and original story was written by Frederick Isham in the picture of "Aladdin From Broadway," and the screening carefully unfolded it. The scenes are laid principally in the desert, in Damascus and in the Holy City of Mecca, and seem to breathe the atmosphere of those parts. The play was excellently acted, too, with Edith Storey and Antonio Moreno as the featured stars. All in all. "Aladdin From Broadway" is an interesting picture with a well-developed plot and a goodly amount of suspense.

Box Office Value.

One day. A good drawing card.

DALY BECOMES BELASCO STAR

David Belasco has placed Arnold Daly under contract to star under his direction during the next two seasons. Mr. Daly is now at Palm Beach recuperating from the severe illness which overtook him about two months ago and will return Monday and immediately begin rehearsals.

"SAPHO"

Famous Players. Five Reels.

Released March 5 by Paramount.

Cast.

Sapho (Fanny Legrand).Pauline Frederick
Caoudal.....Frank Losee
Dejoie.....John Sainpolis
Flamant.....Pedro de Cordoba
Jean Gaussin.....Thomas Meighan

Story—Dramatized from Alphonse Daudet's well-known story. Directed by Hugh Ford. Featuring Pauline Frederick.

Action—Good.
Continuity—Even.
Suspense—Very little.
Detail—O. K.
Atmosphere—Good.
Photography—Excellent.

Remarks.

"Sapho" is a story which not only does not lend itself to the full requirements of the screen, but is a story, the visualization of which is not suitable for the large percentage of motion picture patrons because of their age. Daudet's heroine is such a fickle wanton that, while there is considerable sensationalism of the unsavory kind, there is little real dramatic or emotional interest because a woman of the ilk of Fanny Legrand is incapable of emotion and can only give way to a frenzy born to her because something is denied. For this reason "Sapho" has an appeal as a spoken drama which it does not possess in picture form.

"BURNING THE CANDLE"

Essanay. Five Reels.

Released March 5 by K. E. S. E.

Cast.

James Maxwell.....Henry B. Walthall
Molly Carrington.....Mary Charleson
Judge Carrington.....Julien Barton
Mrs. Carrington.....Frankie Raymond
Alfred Lewis.....Thurlow Brewer
Merrii Cole.....Patrick Calhoun

Story—Drama, written by Turner White. Arranged and directed by Harry Beaumont.

Action—Interesting.
Continuity—Excellently maintained.
Detail—Correct.
Atmosphere—Very good.
Photography—Excellent.

Remarks.

Although the spectators are assured that the picture is not intended as a propaganda, "Burning the Candle" is a strong argument for prohibition.

The action begins in the South, where "Jimmie" Maxwell, whose exhaustive knowledge of cotton has secured him a good position in a cotton broker's office in New York, wins the heart and hand of Molly Carrington.

It is a well acted and well directed film, with no side issues to detract from the main thread of the story, which is clearly, concisely and forcefully unfolded.

GEO. M. COHAN
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3
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3

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